

THE SCHOOL ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

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VOL. XXXIII

MAY 1934

NUMBER 9

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PUBLISHED BY THE DAVIS PRESS, INC., WORCESTER, MASSACHUSETTS

The School Arts Magazine is indexed in the Readers' Guide to Periodical Literature and the Educational Index

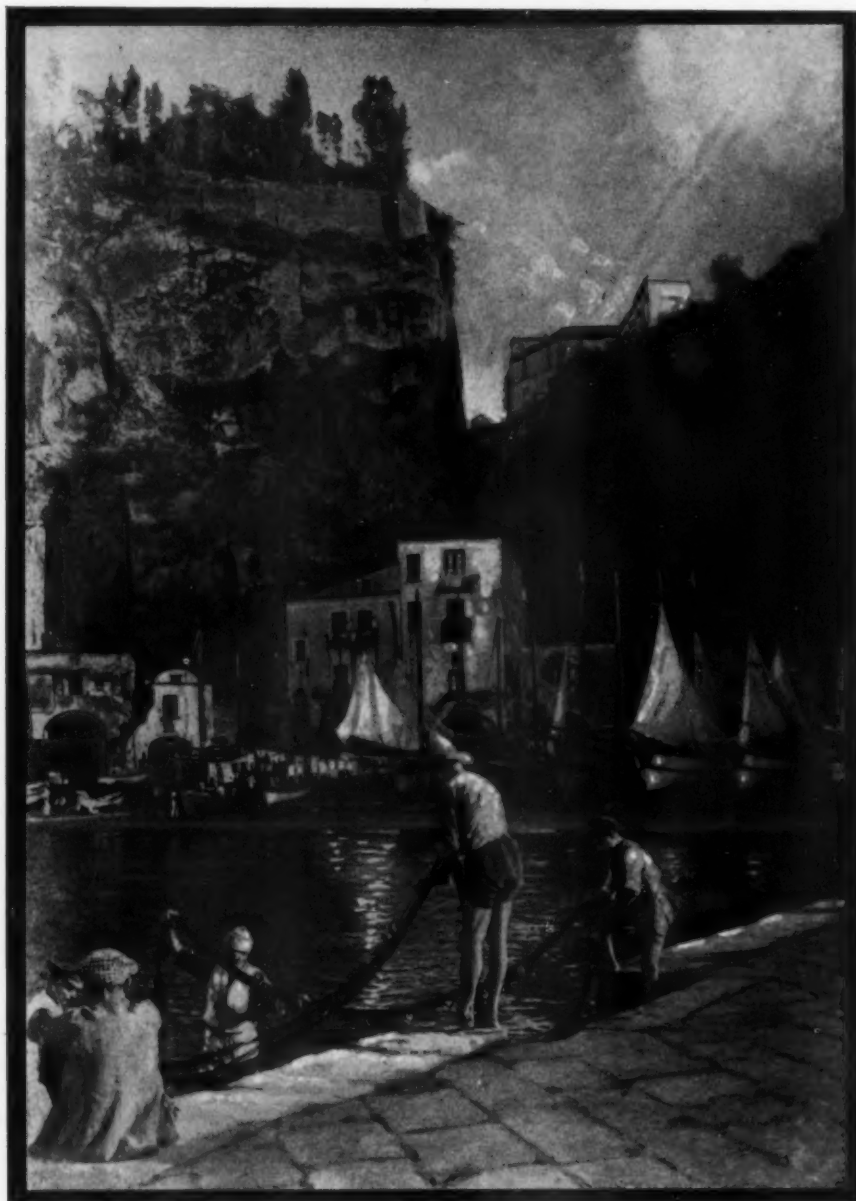
Business Department

INEZ F. DAVIS, Circulation Manager PAUL F. GOWARD, Business Manager ALLISTON GREENE, Advertising Manager

Subscription Rates in U. S.: \$3.00 a year in advance; Foreign \$4.00

Canadian Subscription Representative WM. DAWSON SUBSCRIPTION SERVICE LIMITED, 70 King Street East, Toronto, 2

SEND ARTICLES AND EDITORIAL COMMUNICATIONS TO EDITOR, STANFORD UNIVERSITY, CAL.
BUSINESS LETTERS AND ORDERS FOR MATERIAL TO THE DAVIS PRESS, INC., WORCESTER, MASS.



PORTO CASSANO AT SORRENTO, ITALY, ONE OF
THE PICTURESQUE CENTERS OF SOUTHERN ITALY

The SCHOOL-ARTS MAGAZINE

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Southern Italy

Happy Hunting Ground for Artists

BENTON COURT

TRAVELING ARTIST AND AUTHOR

THERE are more sketch subjects per mile in the lower half of Italy than in any other part of the globe. If Italy on the map looks like a full Christmas stocking it has all the surprise gifts in the bottom half. There are fascinating hilltowns in central Italy, that lovely architectural poem in marble—the Milan Cathedral, Rome and Florence, and the most beautiful Italian lake towns in the North. With all these in array, as wonderful as they are, there is the influence of the near East in the southern section, that something oriental that adds a tang to the towns and waterways of any place. And as the tourist seems to be limited in his summer jaunts to the northern parts of Italy, due to the heat of southern Italy in the summer, the interesting places in the South have not been worn out and commercialized as usual where heavy tourist traffic goes.

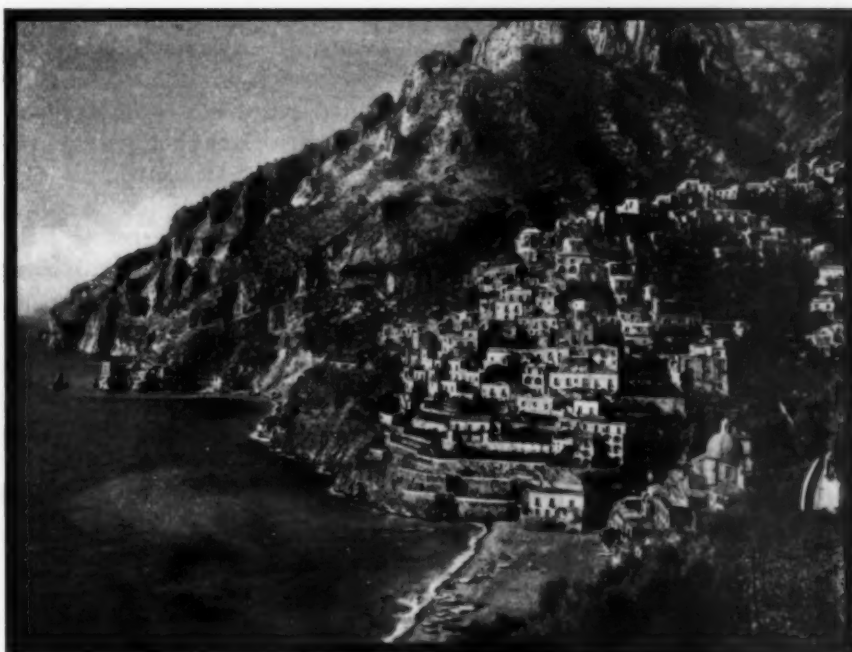
A wonderful trip for anyone wishing an inexpensive trip for sketching, painting, or collecting of handicrafts would be to take a steamer from any of the American Atlantic ports to Naples. Naples would be, as it has been for many a year, an

interesting spot to paint and sketch in, if one did not know how wonderful the bays at Capri can be. Capri will intrigue one toward staying there day after day, until one later knows the picture harbors south of Sorrento along the marvelous Amalfi Drive and becomes provoked for having stayed so long at Capri.

From Capri one can take a short boat ride to Sorrento. Sorrento is a beautiful city built on the cliffs above the southern side of the Bay of Naples. Old Vesuvius can be seen in the distance restlessly puffing its plume of smoke. For miles around one finds lemon, orange, and olive trees, and trellised grapes covering the hillsides. If one investigates it will be found that the lemon and orange trees are also trellised and trained to grow like vines and their fruit mingles with the grape, all overhanging beautiful paths overlooking glorious marine views. These views from humble homes and modest estate are so pictorial that one viewing them through an archway or through a window frame for the first time will think he is seeing a wonderfully realistic painting, as the coloring and panorama appears so super-



SORRENTO, ABOVE, AND CETARA, TWO OF THE MANY
BEAUTY SPOTS ALONG THE FAMOUS AMALFI DRIVE



THE OLD PORTS OF AMALFI AND POSITANO, DATING FROM THE SARACENS, AND EVERY VIEW A THRILL FOR THE ARTIST



SUBIACO, A MEDIEVAL CITY, SO OLD THAT AT A LITTLE DISTANCE IT APPEARS TO MELT INTO THE HILLSIDE

beautiful. If some of the views in America are termed "million dollar views" these can be justly termed "billion dollar views."

The bathing beaches at Sorrento have long been famed for their pleasant waters. Hostelrys with beautiful gardens, famed cuisines, and comfortable accommodations modest in price, are perched on the cliffs above the beaches. Elevators, though shockingly modern among the century old buildings, carry guests from the beach up

to their room levels, and a welcome lift it is after a day's scouting and sketching along Sorrento shores. One of the sketch subjects to be found near Sorrento is the Porto Cassano where the fishermen with their boats and drying of their nets is always an irresistible subject for the painter.

Traveling toward Amalfi, the center of interest along Amalfi Bay, one goes almost directly eastward. All along the road one comes to towns almost unbelievable in their picturesqueness and quaint settings. Many of these towns show the remains of Saracenic occupation and old towers built by the early Normans who battled as they explored these southern bays in the long ago centuries. Positano and Citari are two of these captivating harbors, each with their quaintly arched buildings fronting onto clean turquoise colored bays fringed with little boats of every color imaginable. Fishing folk, any of which would thrill any art studio group, casually go about their daily harvesting of the sea.

All along the road one meets odd traffic. First it may be an ox team with gayly decorated casks of wine on the two-wheeled cart. Next it may be a donkey and a horse and an ox all harnessed together being used as beasts of burden. Then a troupe of women carrying baskets laden with grapes, or a group with elongated narrow casks on their heads, come chatting and laughing along the road.

Arriving at Amalfi one recognizes a center of antiquity. The old Cathedral and the cloistered old Capuchin convent are two of Italy's loveliest bits of old architecture. Amalfi in medieval days was an independent state ruled by its own

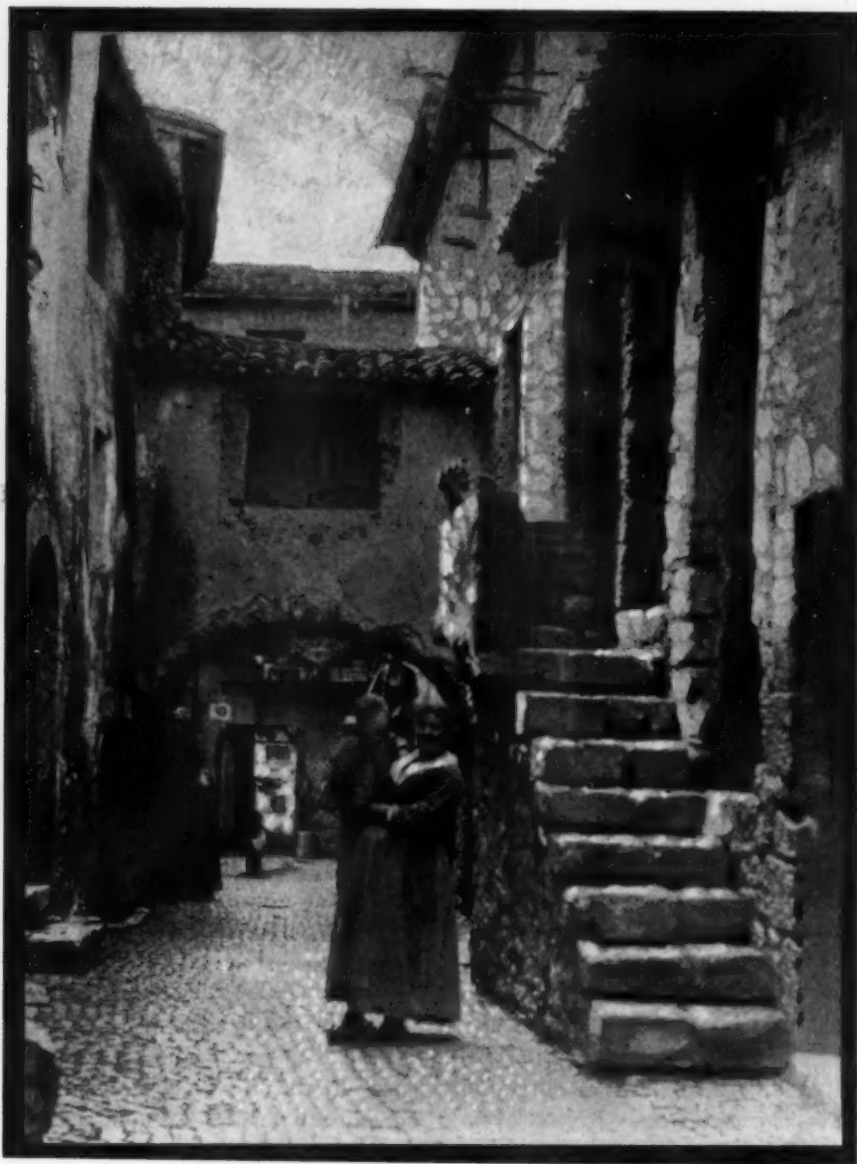
Doge. Its importance and prosperity have declined, partly owing to the ravages of the sea upon its harbor, and its present population is about one-tenth of its former figure. Amalfi occupies a magnificent position at the entrance to a rocky gorge, with precipitous cliffs forming a very striking background. Fine caverns and catacombs are to be found, and the roads pass through tunnels hollowed in the cliff. The Cathedral of Saint Andrea dates from the eleventh century and the most interesting features are the eleventh century Byzantine doors made from bronze and silver. In the old days Amalfi was proud of its reputation, as no other city was more abundantly provided with gold, silver, and objects of precious luxury. The mariners who gathered in her port excelled in the theory and practice of astronomy and navigation, and the compass which has opened the routes of the world was discovered through their ingenuity and good fortune. Their trade was extended to the coasts of Africa, Arabia, and India, and their settlements in Constantinople, Jerusalem, and Alexandria were granted the privileges of independent colonies. After three centuries Amalfi was conquered by the Normans and sacked through the jealousy of Pisa.

Below Amalfi is the seldom visited medieval remains of Ravello. Set in a picturesque notch high on the mountain side, Ravello nestles among luxuriant forests of chestnut trees. It has several monuments of the past. Its old Romanesque Cathedral dating from the thirteenth century and the old Palazzo Rufolo, which is considered one of the oldest and best preserved palaces in all Italy. The hotel-home in which I stopped



RAVELLO IN A MOUNTAIN POCKET HAS MUCH LOVELY ARCHITECTURE AND CRAFTS

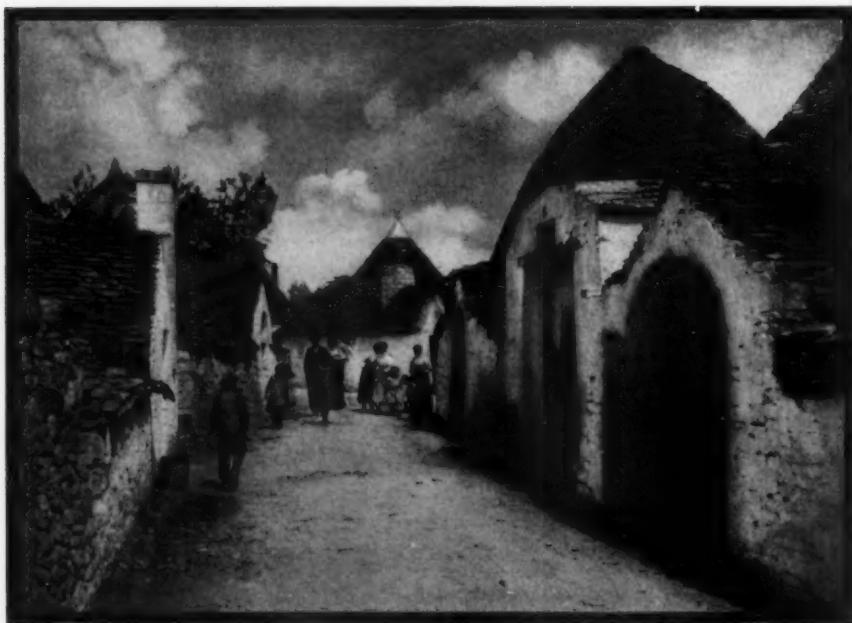
was once upon a time a palace. Its early builder picked a location commanding the most exhilarating view I have ever seen. The shore line southward with many villages and homes set in flourishing gardens, the bay curving and curving again with repeated mountain contours gradually vanishing into cloud-curtains, makes a view unsurpassed. The present proprietor, a cousin of Caruso, enjoys his home, and a guest book shows the names and comments of many famous people who praise Ravello and its beauty.



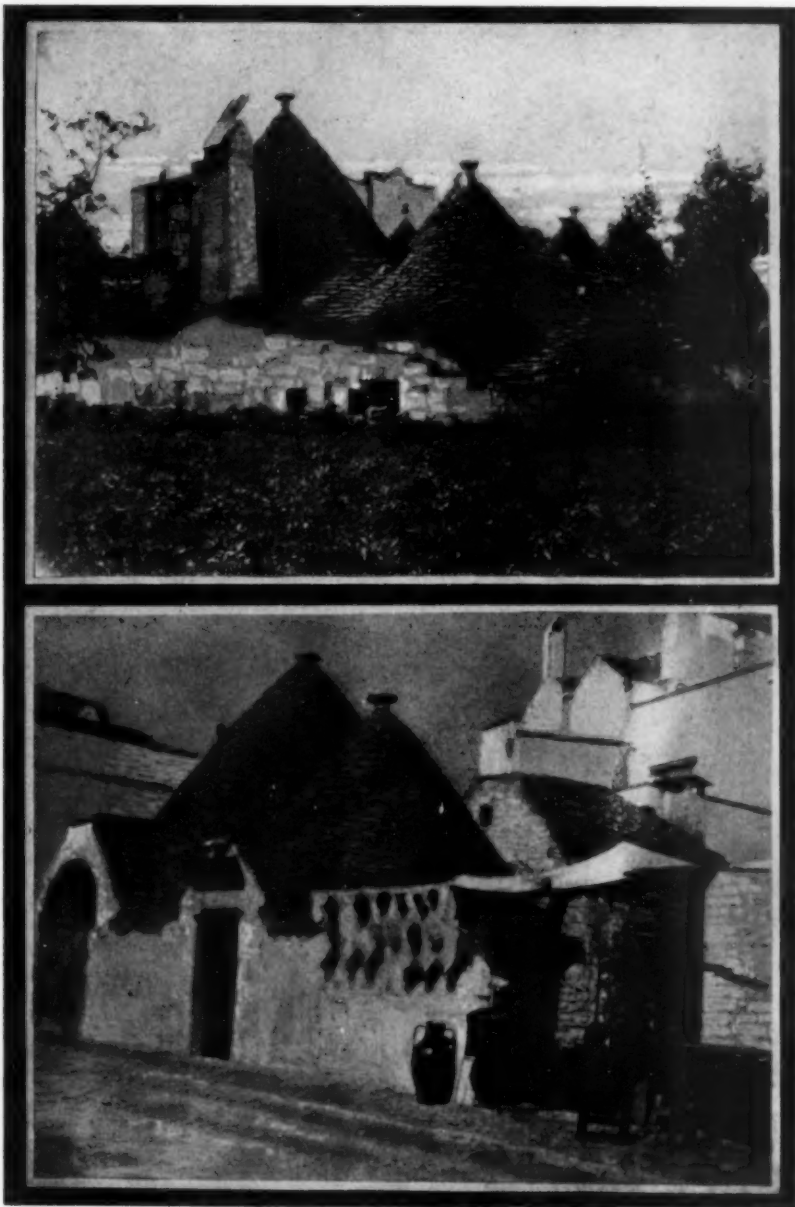
ANY OF THE CITIES OR HILL TOWNS OF SOUTHERN ITALY
PRESENTS THE ARTIST WITH A SUBJECT AT EVERY TURN



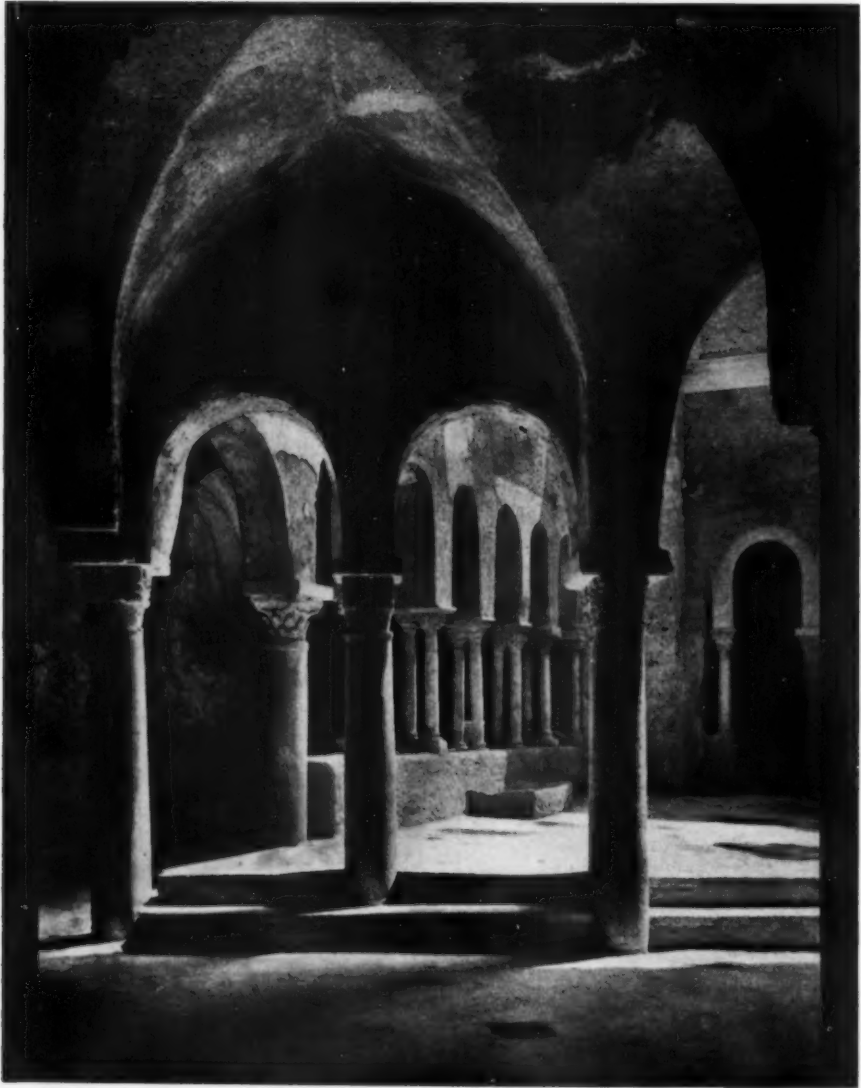
SUBIACO KNOWS THE TOURIST BUT SLIGHTLY, BUT
ITS CUSTOMS CONTINUE THE SAME AS FOR MANY AGES



SO QUIANT IS ALBEROBELLO IN THE APULIAN PROVENCE
THAT ITALY HAS DECLARED IT A NATIONAL MONUMENT



THE DOMED ROCK ROOFS OF ALBEROBELLO, FASANO, AND LOCOROTONDO MAKE MOST SKETCHABLE SUBJECTS FOR THE PAINTER. THE POTTERY SHOP BELOW WILL INTEREST THE CRAFTSMEN



THE SARACENIC YEARS OF INVASION IN SOUTHERN ITALY
HAVE LEFT MANY FINE EXAMPLES OF THEIR ARCHITECTURE



THE FOUNTAINS OF THE MOSLEMS AND ARCHED COURT
WAYS ARE ALWAYS A TREAT IN SUNNY CLIMES

The picturesque peasant towns of Minorca and Majorca are located southward of Ravello. Those interested in pottery handicraft will be interested in Majorca as the birthplace of Majolica ware. But this pottery, which dates from the eleventh century, is no longer done in Majorca, but in a little town named Vietra-sul Mar. Here the same art is continued by two families. Their pottery wheels and kilns are part of their homes, and the visitor goes through their living quarters to reach the "studio." Their shops, located on the little streets of the town, are medieval in arrangement also, and their pottery products are quaint figures of people and animals. Their tiles are pictured with old-type sailing craft and

other old-time designs. The pottery is made into quaint shapes and all repeat the spirit of the past centuries, which makes it individual and desired by collectors and artists alike.

All through this section of Italy one comes upon beautiful remains of architecture, either built during the occupation of the Saracens or influenced by their type of architecture. For the student of design, historic ornament, or architecture, the many arches and carved stone capitals to be found in so many places will be a never-ending delight.

For strange architecture, or the oddest type dwelling in all Italy, the traveling artist should go directly east across Italy from Amalfi Bay until he reaches the



ODD VEHICLES AND
THE PATIENT OX IS
EVER EVIDENT IN ALL
PARTS OF ITALY

WHITE OXEN AND
ARTISTIC VEHICLES
RUMBLE OVER THE
CITIES' COBBLESTONES
ALL HOURS OF A
LONG DAY



Apulian province on the Adriatic coast. Here he will find the town of Alberobello built of conical stone roofed houses, all very charming and picturesque. Fasano and Locorotondo near by are also built in the same manner, and the Italian government has declared these places as national monuments so as to preserve their artistic value for continuing generations. This is a worth-while idea for other culturally aspiring nations who have done nothing toward preserving their old colonial and antique buildings and monuments.

One could spend a year rambling in southern Italy without ever touching Rome, and then not see half the beauty of this wonderful country. The Italians are a gracious, courteous people. They are picturesque in their costume when one travels far enough away from the sophisticated parts. The painter or artist is always welcomed by the villagers. They all love art and are interested in beauty and they seem to feel acquainted with anyone interested in art. The artist who may be sketching in any part of Italy will repeatedly find that villagers will



THE OLD POTTERIES AT VIETRA-SUL-MAR BELOW AMALFI, CONTINUE MAJOLICA FORMS AND GLAZES MUCH AS WAS THE CUSTOM WHEN MAJOLICA WAS DISCOVERED IN THE NEARBY TOWN OF MAJORCA

offer and insist upon his using the chair which they will bring or send for the artist's greater comfort. In no other country will those who happen to pass in front of the sketching artist be so profound in their apologies for having to do so.

If one is returning from the south to northern Italy, a group of hill towns south and east of Rome that are not often covered by the traveler should be visited. These are Alatri, Ardena, San Vito, Subiaco, and Palastrena. Built in days of Rome these massive stone cities have endured. No country in the world shows such perfection in stone craft and building as Italy. Wonderful examples are those of the aqueduct at Nimes in southern France and the high aqueduct in Segovia, Spain, built by the colonizing Romans. These immense structures still serve the communities today and were built of stone without any mortar! Each stone fitted to stay and they are staying.

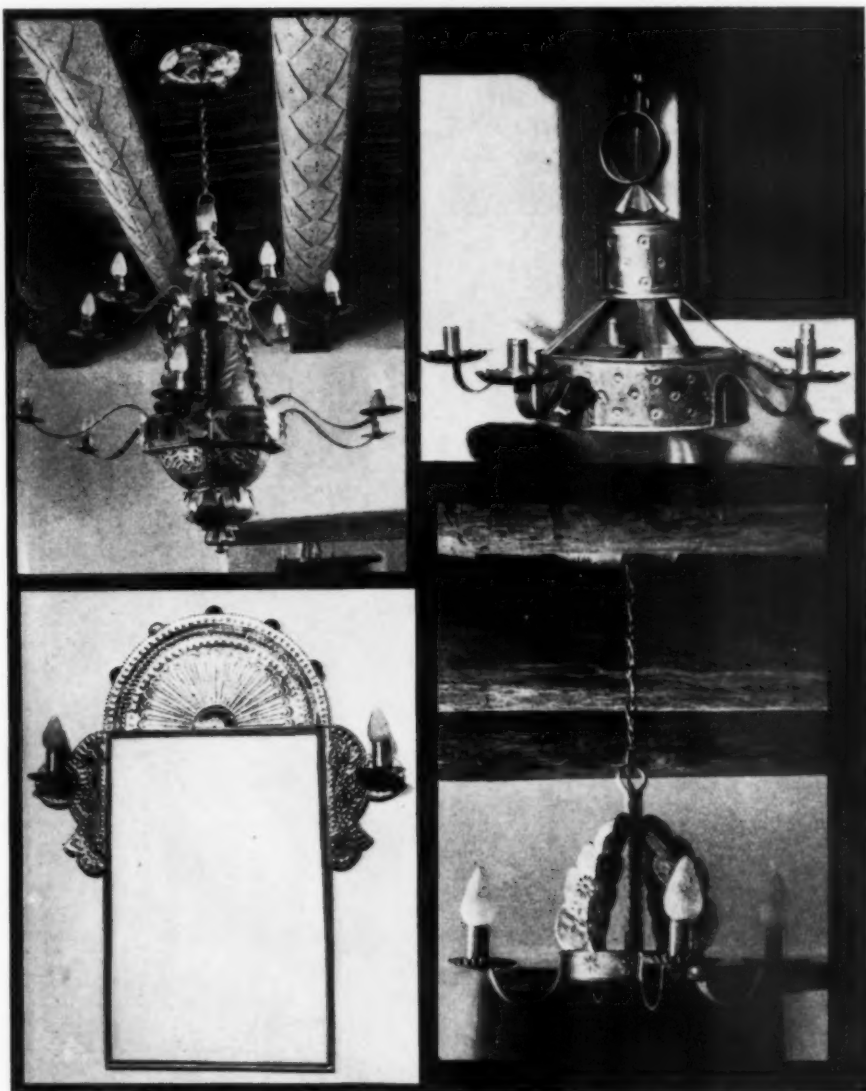
Stone and iron work, tiled roofs and arched ways with courtyards and shrines intermingled, all grouped under Italy's blue skies, makes the returning artist-

wanderer day-dream again and again when reminiscing over his kaleidoscopic vacation days in southern Italy. No single country in Europe holds such wonderful scenery, be it water or landscape, village or city views, as Italia.

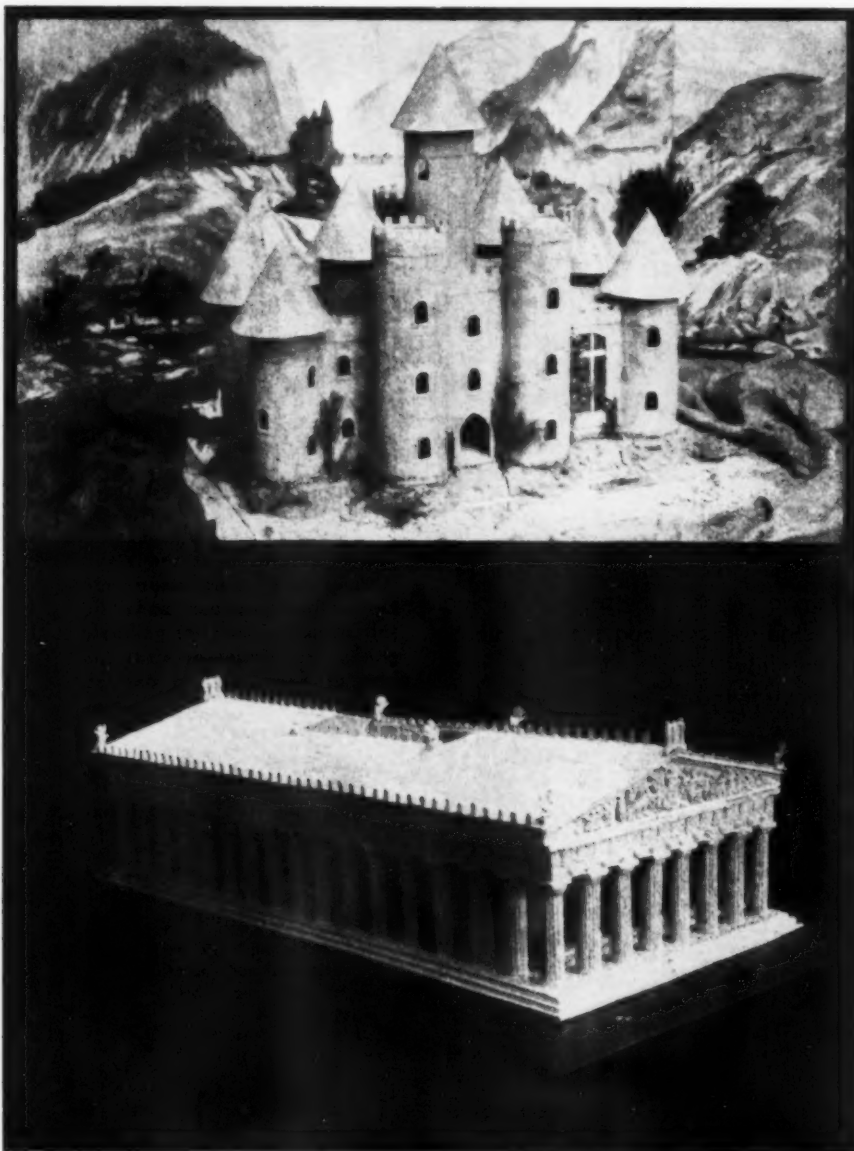
The visitor who reaches southern Italy in spring or autumn months will find comfortable traveling, and a journey full of art adventures; a span of days that will be a happy influence to anyone who makes such a trip. Italy has been the magnet of attraction for many years for thousands of Americans who have heard of its beauties and its climate—and I have never heard of a single disappointed traveler. There is many a spot to be traveled to where little traveling by visitors has been done. The southern part of Italy will offer many of these interesting untraveled points of interest for the art pilgrim who wishes sequestered sections. To those who wish more developed sections there are many types of locations and corresponding types of hotels and living comforts, with the blue skies and blue waters of Italy as a pleasant and picturesque environment to it all.



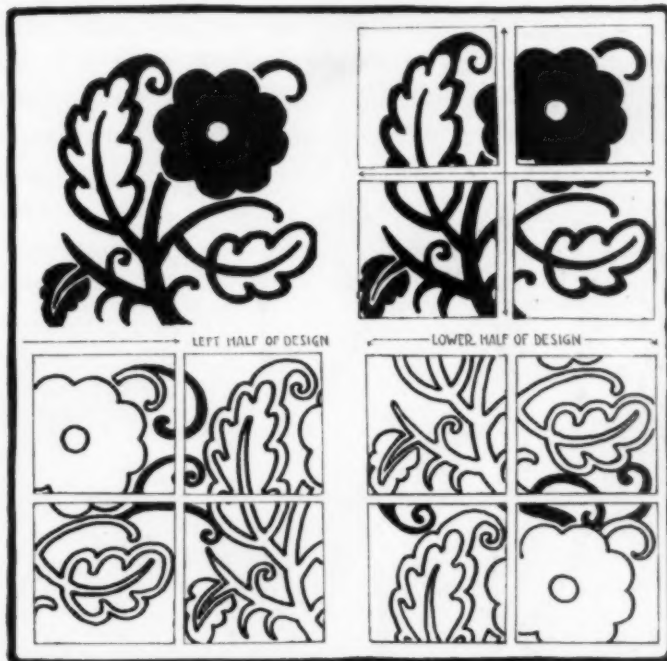
TWO OLD TYPES OF MAJOLICA POTTERY AS MADE TODAY IN
THE POTTERIES OF VIETRA-SUL-MAR IN SOUTHERN ITALY



A GROUP OF TIN LIGHTING FIXTURES SIMILAR TO THE SPANISH COLONIAL TYPES USED THROUGH THE SOUTHWEST. THESE WERE DESIGNED AND EXECUTED BY MR. SWERINGER OF SANTA FE, NEW MEXICO



THE TWO PROJECTS SHOWN HERE WERE WORKED OUT BY THE STUDENTS OF CHARLES W. BROWN, STATE NORMAL SCHOOL, PLATTSBURGH, NEW YORK



THOSE INTERESTED IN DOING TEXTILE DESIGNS SHOULD LEARN THIS SIMPLE METHOD OF MAKING A CONTINUOUS REPEAT. UPPER LEFT—IS A SKETCH OF THE MAIN THEME OF THE PATTERN. RIGHT—IT IS CUT INTO FOUR SECTIONS. LOWER LEFT—LEFT SIDE OF DESIGN SHIFTED OVER. BLACK PARTS ADDED TO TOUCH. RIGHT—LOWER HALF SHIFTED AND PARTS ADDED TO TOUCH

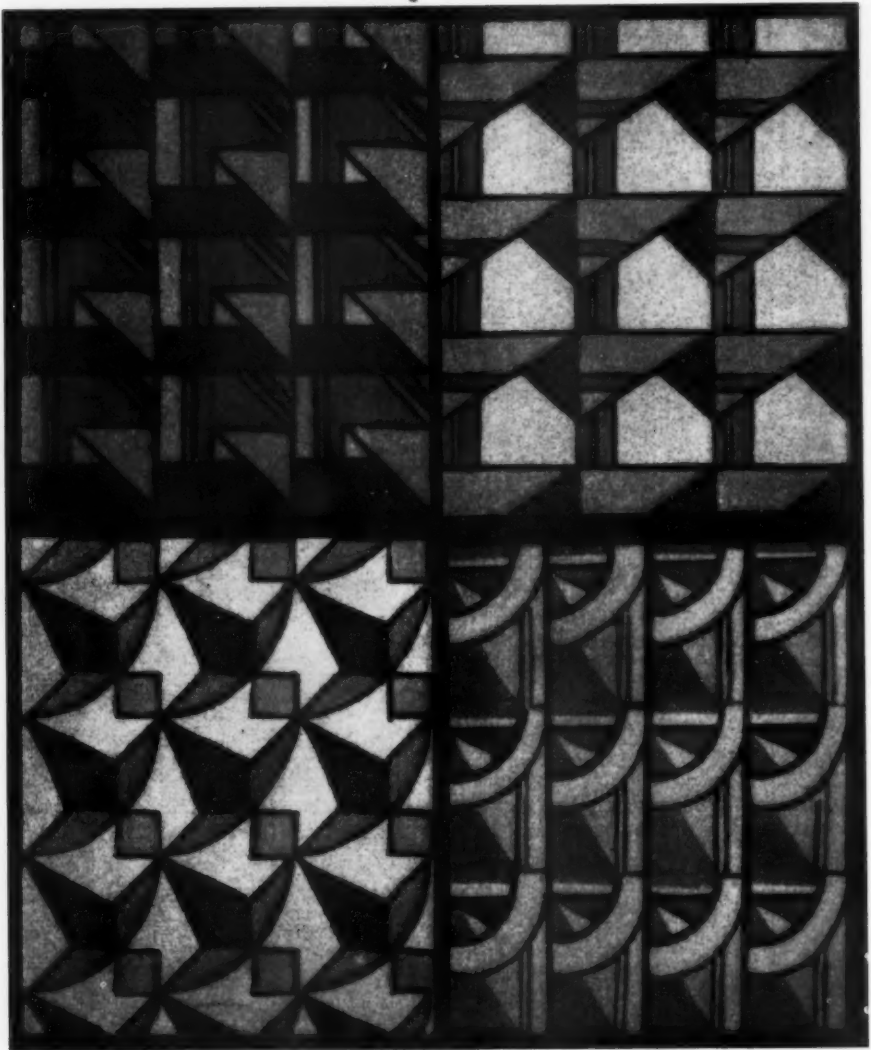


C. Webb

"THE MEXICAN ANGELUS," A BLOCKPRINT BY CHARLES WEBB OF
NEW MEXICO STATE TEACHERS COLLEGE. ART DIRECTOR, ALTA L. SKELLY



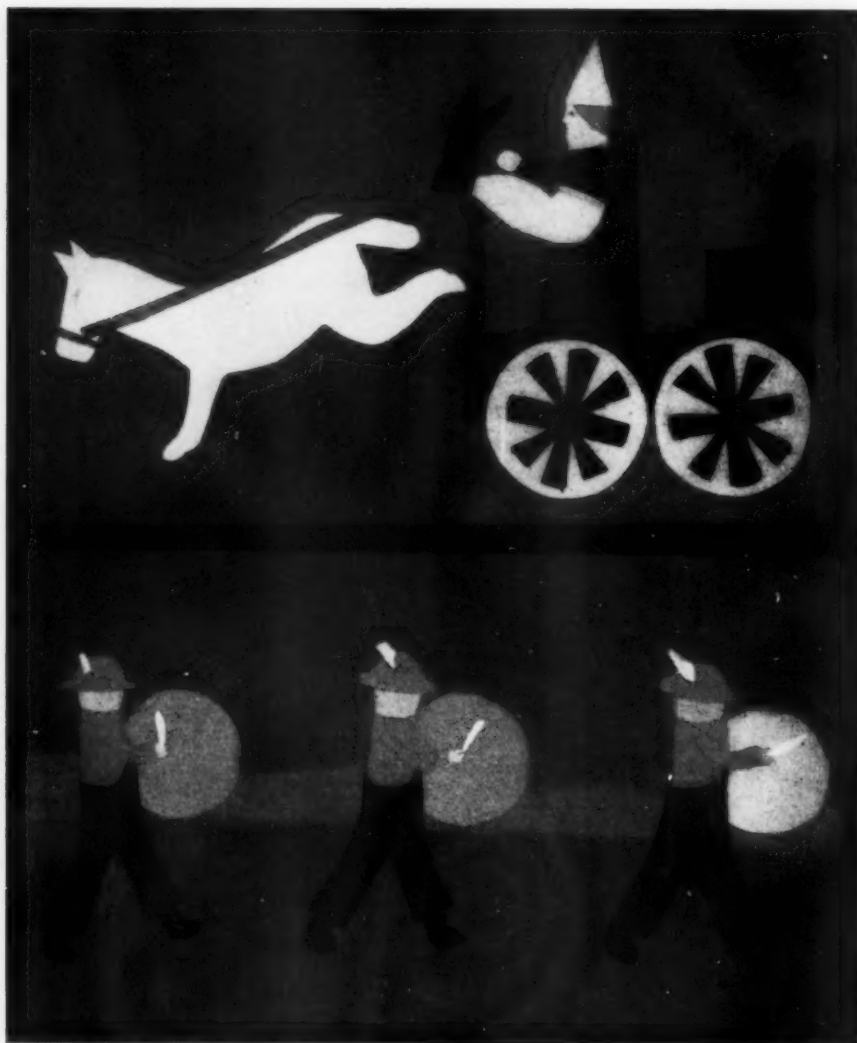
A PAGE FROM A BLOCKPRINTED CALENDAR MADE BY THE SENIOR VOCATIONAL ART CLASS OF SIMON GRATZ HIGH SCHOOL, PHILADELPHIA, PENNSYLVANIA. MISS ANNABEL TURNER, ART TEACHER



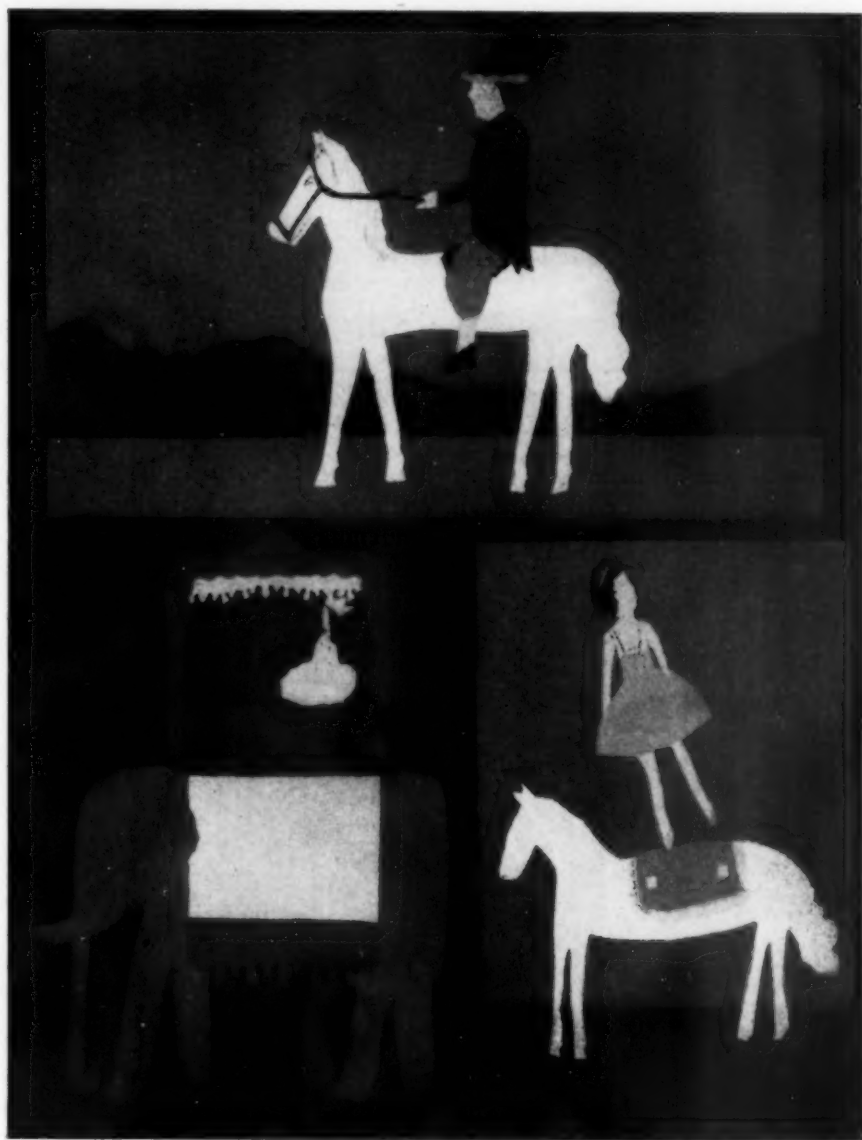
REPETITION OVER A SURFACE DONE WITH LETTERING PENS AND POSTER PAINT ON COLORED PAPER BY STUDENTS AT DULUTH STATE TEACHERS COLLEGE. VIVIAN DUNLAP, ART DIRECTOR



THESE "STORY TELLING" ALL-OVERS WERE DONE BY EIGHTH GRADE PUPILS OF THE JUNIOR HIGH SCHOOL, MINOT, NORTH DAKOTA, UNDER THE INSTRUCTION OF MYRTLE HOLSTER



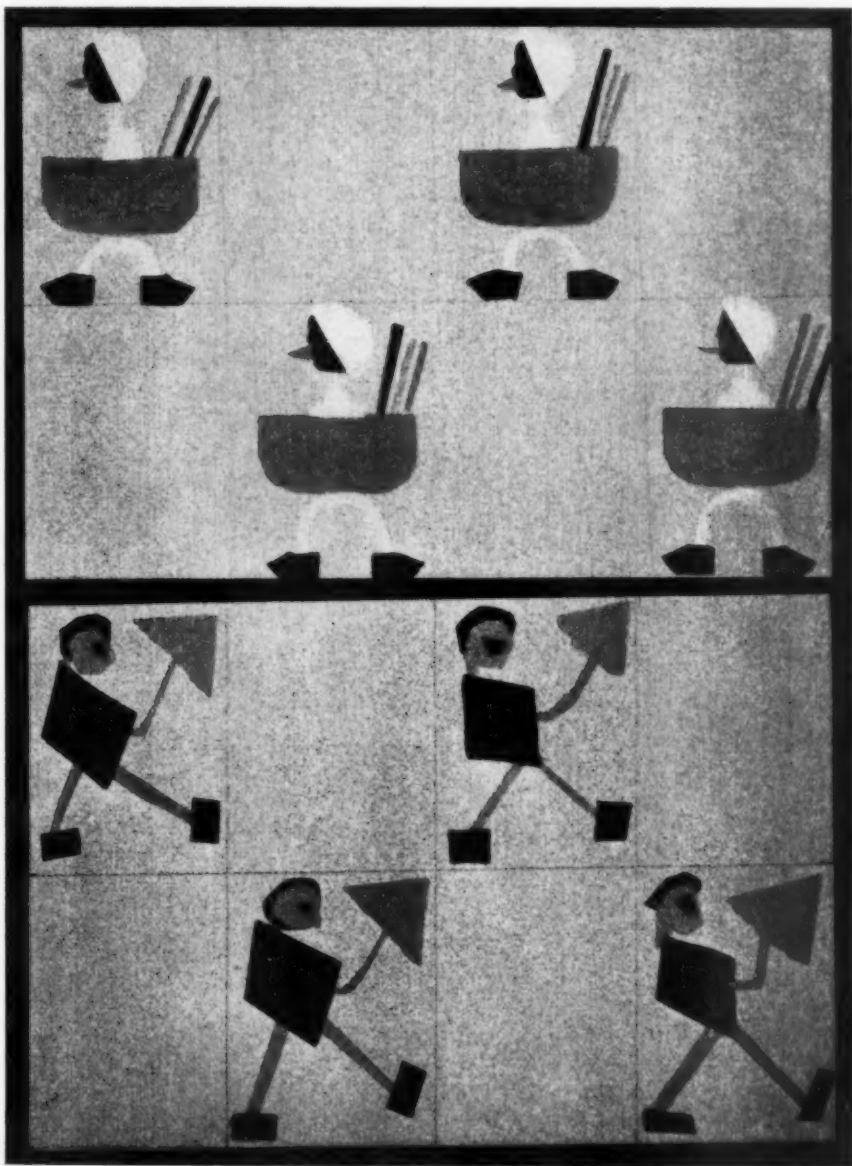
ILLUSTRATIONS FOR "OH! THE CIRCUS DAY PARADE" CUT OUT BY THE FOURTH GRADE PUPILS OF LILLIAN DUNCAN, WASHINGTON SCHOOL, PENDLETON, OREGON



THESE CIRCUS SUBJECTS WERE CUT FROM BRIGHT COLORED PAPER BY THE FOURTH GRADE PUPILS OF LILLIAN DUNCAN, WASHINGTON SCHOOL, PENDLETON, OREGON



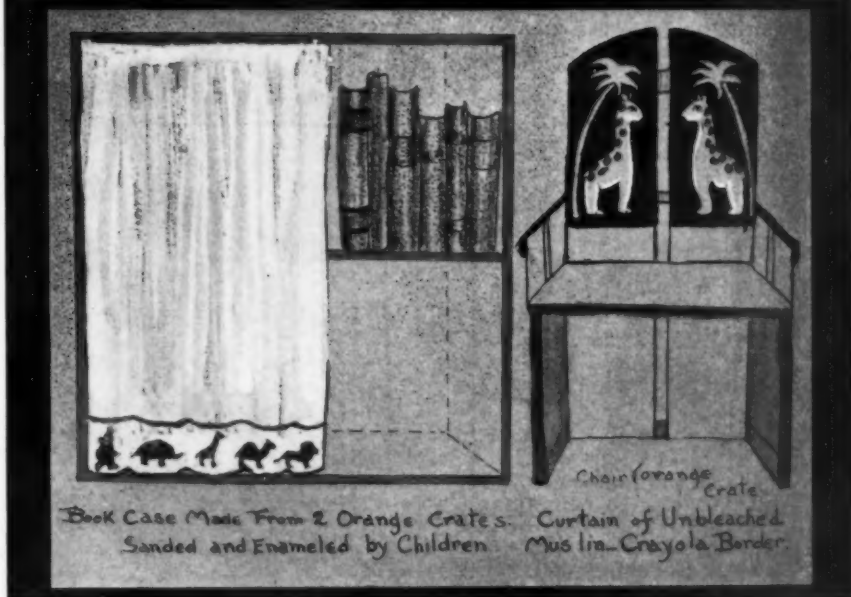
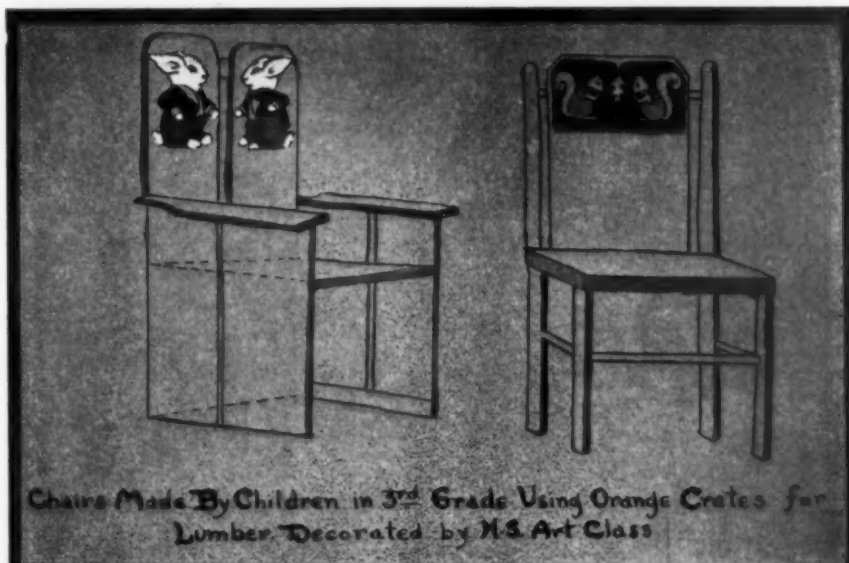
BATHROOM TILES THAT CAN BE PURCHASED FOR A FEW CENTS EACH MAKE EFFECTIVE BACKGROUNDS FOR SILHOUETTES, WHICH ARE PAINTED ON WITH BLACK ENAMEL. SMALL HANGERS CAN BE OBTAINED FROM A BOOK STORE AND ATTACHED TO THE BACK OF THE TILE. THE CAN TOPS BELOW ARE DECORATED WITH COLORED PAPER AND SHELLACKED. NELL R. MIMS, VIRGINIA INTERMONT COLLEGE, BRISTOL, VIRGINIA



SOME "FUNNY PEOPLE" ALL-OVERS IN CUT PAPER. THESE WERE MADE BY THE FIFTH GRADE PUPILS OF MRS. ELSIE D. CHARLES, CLINTON, IOWA



ALL THAT WAS NECESSARY TO MAKE THESE WOODEN PLAQUES WAS SOME WOOD FROM APPLE BOXES, SANDPAPER, POCKET KNIVES, AND COLORED INK. THEY WERE MADE BY THE PUPILS OF MRS. D. L. JACKSON, ART SUPERVISOR, AMARILLO, TEXAS. THEY MAY BE USED AS WALL PLAQUES, HOT-PADS, AND WITH ADDITIONAL WOOD ADDED, DOOR STOPS AND BOOK ENDS



THIS CHARMING FURNITURE IS MADE FROM BOXES. ROBERTA WIGTON, LA GRANGE, INDIANA

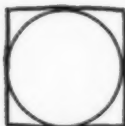


Flowers From Circles

•Hollyhocks•



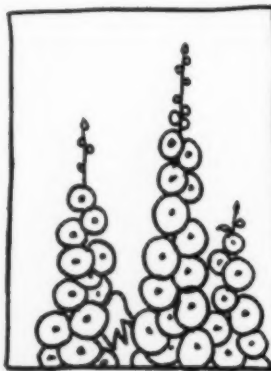
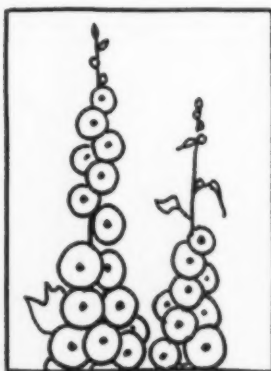
Vernet J. Lowe



Make circle by rounding
off corners of square



Use very small circle for
the center of the flower



Cut stems, leaves and buds from green paper.
Arrange flowers in groups along stems.

A SIMPLE WAY TO MAKE SUMMER FLOWERS
VERNET J. LOWE, HIGHLAND PARK, ILLINOIS

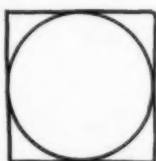


Flowers From Circles

♣ Clover ♣



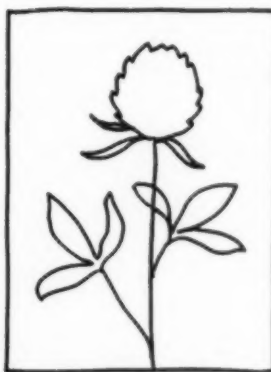
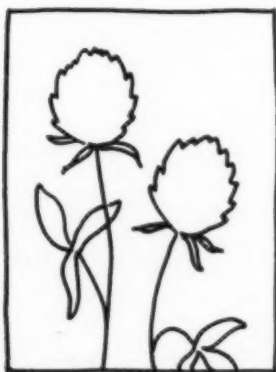
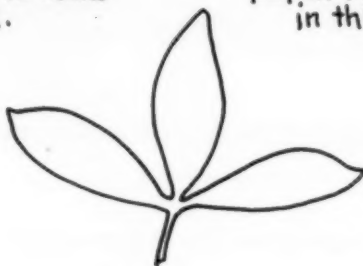
Vernet J. Lowe



Round off corners
of square to make
circle.



Use a red or purple
paper. Fringe edges
in this way.



Cut stem and leaves from green paper.
Choose interesting arrangement and paste in place.

WHO WOULD THINK THAT CLOVER COULD BE CUT
SO EASILY? VERNET J. LOWE, HIGHLAND PARK, ILLINOIS



THESE PLAQUES MADE AND DECORATED BY NELLA WERE CHOSEN FOR EXHIBITION IN MILAN



THESE PLAQUES IN PALE GREEN MAJOLICA WITH DESIGNS IN THE STYLE OF THE MODERN DECORATIVE SCHOOL WON A PRIZE IN FLORENCE. THEY WERE MADE BY NELLA. THE FOLLOWING ARTICLE TELLS ALL ABOUT THIS TALENTED ITALIAN GIRL

Nella

HARRIET REID

SANT' ANTONINO, FIESOLE, ITALY

EVERYONE who has visited Europe—and there must be many readers who have—will remember Florence, the home of Italy's art and culture and one of the loveliest of her cities, lying along the banks of Arno with Brunelleschi's great, dark-red dome as its centre. Florence lies within a circle of hills, not in a cup, but rather in a plate, for the plain is wide and the hills are not high. On the north they form a semicircle, and those who have seen them will remember the double peak with the little, ancient city of Fiesole astride of the saddle between the two heights. It is a steep climb up to Fiesole and the tram goes roundabout, zig-zagging wearily and slowly among olives and cypresses and hedges of pink and crimson roses, up and up, till it arrives creaking and groaning in the piazza.

The piazza is very old and very picturesque, and though there is a smart modern hotel on one side and a loud speaker usually blaring on the other, and tourist autobuses parked in a corner, these things do not "modernize" the piazza—rather, they emphasize its oldness. At the lower end there is the Cathedral with the Bishop's Palace and the Seminary. This is the new Cathedral built more than nine hundred years ago; the old Cathedral down the hill, now called the Badia, was built, they say, over the martyred bones of San Romolo, the

first Bishop, who, tradition will have it, was consecrated by St. Peter himself. Even flood-lighting cannot take the oldness out of that! At the upper end of the piazza there is a broad terrace where processions pass imposingly before the Palace of the Commune, the walls of which are covered with the coats of arms of centuries of Governors and Podestà. On the east and west sides there are trees, some fresh and young, some hoary with age, and behind the trees are the houses, jumbled together, old and new, great and small, whose stones date from the times of the ancient Etruscans up to—tomorrow. Under the trees at one point stand little tables laid for lunch. They belong to a modest shop with one small window, full of suggestive eatables, called the Restaurant of the Simplon. It is an unpretentious establishment, but the white tablecloths are very clean, the shade of the trees is very delicious, and (as I who write can testify) one may there, as the Italians say, "eat divinely and drink better."

This restaurant is the home of Nella.

* * *

One day last month a distinguished-looking Alfa Romeo came whirring up the hill and swept round the corner into the piazza. The passers-by, who had lingered to discuss the news-bills attached to the trunk of the old tree in front of the Hotel Aurora, moved aside for, of course,



so smart an auto would be going there. It did, but only for a moment to ask a direction, and then it turned across the piazza and drew up beside the spread tables under the trees on the other side. The occupant alighted and went straight into the shop, where, to the astonishment of the onlookers (there is no hustle in Fiesole; people have plenty of time to be interested in each others visitors!) he was received by Nella herself, shy, blushing, a little nervous but with the perfect poise and graceful good manners which Italians seem to have by nature. They were seen

to go upstairs, Nella's "mam-ma" following with tray and glasses and a bottle of Buds of the Fir-tree, the liqueur which comes from the Servite Monastery high on the topmost ridge of Monte Senario.

What did it mean?

Among the people having iced drinks under the trees there happened to be some tourists from Milan who recognized the visitor, and quickly the whisper went around that he was the head of one of the great artistic potteries of Italy and in charge of the Italian pottery section of the International Exhibition of Arts and



NELLA GUARNIERI DI FIESOLE,
A TALENTED YOUNG DESIGN-
ER AND POTTER



Crafts held in Milan. He had come to Florence to choose specimens of Tuscan art to be shown in the Exhibition. *Benissimo*, but what did he want with Nella? She was a pretty girl, lively and attractive, and had never lacked admirers. Was it possible—? No, it wasn't. He was a married man, the Milanese assured them, a "serious" man, and the father of a family. It wasn't *that*. After discussion an explanation was found. Nella was known to have attended an art school outside of Florence, and probably there was some work for her in connection with this Exhibition, keeping a stall, for example, dusting the exhibits, taking orders. An intelligent girl, she would be fit for that, all the more as she knew something about the work, and in these bad times she would be glad to earn a little. That the great man should come himself on such an errand was surprising, but no doubt he had come to see the sights of Fiesole and was doing this bit of business by the way. Anyhow the mystery was solved.

But they were wrong. They had known Nella from her babyhood—from the outside; of the inner Nella they knew nothing. Here is the true story.

* * *

When Nella and her sister were children the little restaurant on the piazza did very well. There were then no big new hotels nor smart teashops to attract visitors; no War, no Revolution, no Peace, to change everything; nor had private troubles combined with public to make things difficult. During the unsettled revolutionary years Nella's only sister was stricken with a very terrible affliction, a disease which involved sending her away and having

expensive treatment or having a nurse always with her at home. The grief of this, together with the difficult financial problem, weighed heavily on Nella. There were other troubles of various sorts; the story of her young life seemed punctuated with griefs. She was not very strong, with sensitive, highly-strung nerves, responsive to every influence, feeling intensely both joy and sorrow, so that her interior, emotional life could not but be stormy. Her parents feared the effect of uncongenial work upon her health, and anxious as she was to make a career and earn an independence, the simple fact was that the ordinary forms of girl's work in Italy *were* uncongenial—to her indeed impossible. She tried various roads, and always her bright intelligence, her modesty about herself, her sweetness and charm, won friends anxious to help her. A Canon of the Cathedral continued her education, and he and others taught her English; a French lady visitor taught her French; various artists advised her about her painting. She was from the first an enthusiastic Fascist, and for years was the leader of the local "Piccole Italiane" (Fascist Girls Guides) whom she did her best to inspire with her own romantic devotion to the Duce. She helped in summer at children's holiday camps. In fact, she did a great deal of useful work, but with it all she knew she had not found her way in life and it cost her great unhappiness.

When she began to attend the art school her vocation made itself clear, but even then there were many heart-searchings. "I am torn in two," she said, "I know I am an artist—a very little one, but that, and nothing else. I am quite



sure of my road. But it is not a road that leads to *quattrini*, and perhaps it is my duty to give it up and study to be a teacher and have a fixed salary and not be a burden on my parents."

She did try to give it up, but vocation

had her in its grip. Tormented by her filial conscience she nevertheless went on in the road she could not leave, and gradually her line defined itself. "No, not portraits, not pictures at all. Majolica is the thing I am meant to do. I don't know



THIS VASE MADE BY NELLA WAS CHOSEN FOR THE INTERNATIONAL EXHIBITION IN MILAN. THE COLORING IS RICH AND VIVID.

whether I shall ever be able to do it well, but I know I can't do anything else at all." Still it was a battle. There were false starts, and blind alleys and setbacks and many complications. But she was always willing to listen to advice and suggestions and therefore she was always learning. Her tastes led her to the modernist school at present prevailing in Italy, and at first she went all lengths, and her designs, always original and imaginative, showed figures of a most "stylistic" ugliness. Her friends pled with her to have pity on the human form, and if it must not be natural at least to let it be graceful. The result was a decorative style peculiarly her own in which the figures, though treated as a part of a general scheme of curve and line, have a personality. Look, for example, at the handling of the vine-wreath over the door where the woman is feeding chickens, at the poise of hands, arms and feet in

that and the companion plaque, and then at the faces and attitudes of the women.

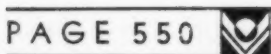
Her first important piece of work was her share in the decoration of a large gilded vase which her school was to present to Mussolini when he visited Florence a few years ago. Unfortunately it cracked in the furnace, a disaster which had, however, a pleasing result. A new vase was made, and she was one of those who went to Rome to present it. Thus she had the joy of being personally received by her adored Duce, who on hearing that she had been a Fascist from the first hour, wrote his signature on her *tessera*. That autograph is her greatest treasure.

Her student course finished, she began to work for herself. Here, too, there were discouragements. Not having a furnace of her own she had to carry her unfinished work here and there, often on wearisome train journeys, in search of potteries where

(Continued on page ix)



TUSCAN FARMHOUSES OF VARIOUS TYPES DECORATE THIS PALE GREEN COFFEE SERVICE BY NELLA. IT WAS AWARDED A PRIZE IN FLORENCE



Weaving Basket Birdhouses

A School Project

OSMA COUCH AND MEREDITH RUSSELL,
SUFFERN, NEW YORK

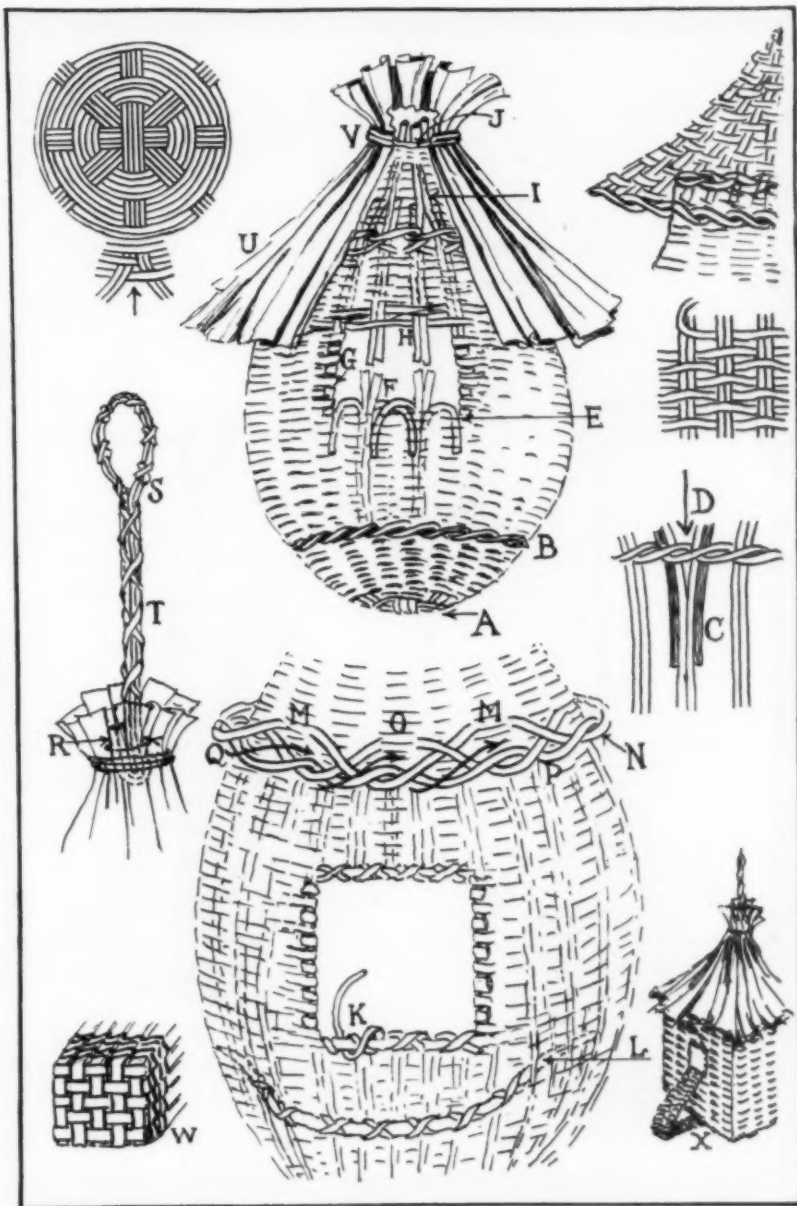
WHEN we see our bird neighbors setting up housekeeping in boxes, tin cans, hollow sections of limbs, and the like, with a practicality sometimes amusing and always intriguing, we are led to wonder if they might not actually prefer an attractive home of basket form, more like their own work, woven of wild vines and grasses. More in keeping with the birds' environment, they surely are, with their woodsy color and interesting texture. The weaving of basket birdhouses has many attractive features as a school project. Usually there can be found in the vicinity some or all of the wild materials most suitable for the purpose, such as wild (or cultivated) honeysuckle vine, coral-berry runners, five-leaf ivy, willow twigs, corn husks, ash splints, bundles of grasses, and even twigs and bits of down. The child's natural interest in birds is given a very constructive expression, and to it is added not a little education in nature lore, and in art and craft. His eye learns to appreciate the soft-toned combinations of grasses and barks, while his fingers gain skill in the constant shaping and adjusting of the weavers, fitting them rhythmically into place round after round, in-and-out over the spokes. And if he is encouraged to gather his own basketry materials, his growing intimacy

with nature will develop into a source of life-long pleasure.

To the knowledge of woods and fields and the skill in basket weaving is added in this valuable project not only knowledge of bird ways, but some craftsmanship in actual planning—some "bird-house architecture." For a basket bird-house must be built to specifications, determined by the habits of the future householder. The entrance should face south, and the house should lean forward to shed the rain from the entrance. Some birds, notably the robin, barn swallow, and song sparrow, prefer houses with one side left open. Others, like the wren and the bluebird, want the entrance so small that they can just squeeze through it. All want a house that does not swing in the wind; so the houses must be firmly attached. Tastes differ, too, as to the height above the ground. (The U. S. Department Bulletin, No. 1456, *Homes for Birds*, is full of information of this kind.) We shall give here directions for making a large house, as for a bluebird, and a small one, for a wren.

CANE AND CORN HUSK BIRDHOUSE

The straw colored birdhouse at the top of the photograph is made of narrow



Courtesy Author of "Basket Pioneering"

THESE DRAWINGS SHOW HOW TO MAKE THE QUAINT BIRDHOUSES DESCRIBED
BY OSMA COUCH AND MEREDITH RUSSELL IN THE ACCOMPANYING ARTICLE



Courtesy Author of "Basket Pioneering"

SOME OF THE FINISHED BIRDHOUSES WHICH ARE REALLY NOT AT ALL DIFFICULT TO MAKE
IF YOU FOLLOW THE INSTRUCTIONS GIVEN IN THE ACCOMPANYING ARTICLE BY OSMA
COUCH AND MEREDITH RUSSELL



cane or splint weavers over round spokes, with a tufted watershed of corn husks. The dimensions given are for a bluebird.

BASE. Start at *A* with sixteen spokes 2 feet long, of reed or flexible twigs $\frac{1}{8}$ -inch thick. Weave a center as at upper left corner of diagram, laying spokes across one another in groups of fours, weaving under and over for four rounds, then alternating for four more rounds. Separate spokes into pairs as at arrow, cut out one pair, thus making an uneven number of pairs, and weave round after round with one weaver, under and over the pairs. Weave 3 inches from *A* to *B*, diameter at *B*, $5\frac{1}{2}$ inches. Now insert a pair of spokes at each pair except one pair, shaded spokes, *C*, separate the groups of four into pairs and weave once around with pairing or triple weave, *D*. Weave in-and-out over the twenty-five pairs for 3 inches more up to *E*, at base of opening.

OPENING. Cut off two pairs 1 inch above base of opening, *F*, turn down into weaving, weave back and forth at each side, *G*, taking extra turns at edges to fill in closely. When opening is $1\frac{1}{2}$ inches high insert pairs, *H*, to replace cut-out spokes. Weave 1 inch above *H*, cut out one spoke of each pair, join adjacent single spokes in new pairs, *I*. Weave 1 inch to top; bind spokes with wire, *J*. Wrap edges of opening, as at *K*.

PERCH. Make perch *L*, $\frac{1}{2}$ -inch below opening of a thick rod 12 inches long, whittled at ends, inserted into weaving at each side, *L*, and wrapped with crosses.

BRIDGE. Make bridge, *N*, for birds to land on, of a single $\frac{1}{8}$ -inch strand. Fasten end $\frac{3}{4}$ -inch above opening, carry around basket under spokes every 2 inches,

M, forming loops, *N*, 1 inch from basket. Loop around basket a second time, inserting at points *O*, midway between points *M*. Go around a third time, twisting strand around outer edge only, *P*, and a fourth time, twisting along grooves of last round, arrows, *Q*.

HANDLE. Insert two pieces of $\frac{1}{8}$ -inch reed, twig or vine, through wire at top of house, *R*, carry upward $1\frac{1}{2}$ feet, make loop *S*, carry down to *R*. Wrap handle with crosses of fine vine, *T*. Handle may also be twisted.

WATERSHED. Tie corn husks, in a clump around wire-bound top at *V*. A square birdhouse of flat weavers is shown at *X*, with square plaited base at *W*. Make a slanting perch by bending unused spokes at opening down into the shape shown at *X*, and weaving under and over them with cane, or fine vine.

BIRDHOUSES OF UNPEELED VINES

The birdhouse at the lower left of photograph may be made with well soaked Virginia creeper, honeysuckle vine or coral-berry runners. To toughen the vines, boil them in water with a teaspoon of lye added to each gallon, for one hour. Make the house same dimensions as above but stop weaving sides 1 inch above opening and make a border over which the roof will come down, as in upper right sketch of diagram sheet. To make the border, carry each spoke in succession under the first spoke at its right and over the second spoke. Start the lid like the base and weave around in cone shape with slanting sides 4 or 5 inches long. Put on same border as at top of basket. Attach lid with fibers of vine at four places around top.

WREN NEST OF HONEYSUCKLE VINES
TRIMMED WITH YUCCA LEAVES OR
CORN HUSKS

Make this house same as above with following dimensions. Distance from A to B, 2 inches, woven slightly upward and outward, making base almost flat.

Diameter at widest point, 5 inches. Height of finished house, 6 or 7 inches. Hole, 4 inches from base, measuring no more than 1 inch in diameter.

Hang nests from 6 to 10 feet above ground.



"SO MANY CHILDREN," A CREATIVE EXPRESSION ILLUSTRATION DESIGN BY CAROLYN DANICK, AGED TWELVE, PUPIL IN THE SEATTLE SCHOOLS. CLARA P. REYNOLDS, DIRECTOR OF FINE AND INDUSTRIAL ARTS

Art for the Grades



A SPOOL HORSE MADE BY GERTRUDE LUTZ

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How Creative Projects Develop

ELISE REID BOYLSTON

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IT WAS a sad state of affairs! There was ample space on the schoolroom floor for an Indian village, but there was no sand-pan; and the second grade of the Crew Street School was pawing the ground to have a real live pueblo and yelling Indians, together with the settings that belong to the wild and woolly Southwest. They say that all things come to those who wish, and work hard enough; and the teacher, Miss Fannin Stokes, was both hopeful and original.

An old piece of tin that had warmed its toes long enough in a corner of the furnace room offered its services; so it was laid on the floor where the pile of mud that would later be called a mesa was to be placed; and oilcloth was spread over the rest to protect the boards.

Fortunately for all concerned with the Indians, the kindergarten sand pan was not busy, so the contents were borrowed; but enough mud to make the mesa was a problem. It would leave a noticeable hole in the landscape if dug from the school grounds; but luck was propitious, and one cold day the water pipes burst. There was mud a plenty, but the plumber objected to its removal on the grounds that the germs were holding a family reunion in that particular section. But, he grinned, the drinking fountain had burst also, and they would have to dig a ditch around it. Enough clean mud might easily be spared.

With this encouragement, the class went to work with a will. Up to that time, the children had never attempted anything on a big scale, and it was a novel experience. The largest boy tried to demonstrate the fact that he could bring in most dirt; and he worked all day, dragging small wagon loads. At last he announced that his head ached; he hadn't stopped even to eat, and had almost fallen by the wayside in his zeal.

Next day the shovels gathered from sundry coal bins and home gardens were nowhere to be found. There was weeping and wailing, for tools were not over plentiful in that neighborhood, and a frantic search was made. At last they came to light. Such prize shovels they were that the janitor and the workmen had borrowed them when the tools were supposed to be off duty, and they had forgotten to put them back.

It was decided that the pueblo was to be the home of Chi-wee and Loki, taken from Grace Moon's book; but when the mesa was finished, the work came to a standstill, for the teacher was neither Aladdin nor a carpenter. A sympathetic mother offered some concrete which was left over from a piece of work, and that helped a bit. The children said it should be mixed in a mortar box, so they went to visit one in the neighborhood where some building was being done. A genial car-

penter told them the right proportions of sand and concrete to use, and offered his services at the school next day to see it well mixed. However, his audience was so appreciative that his enthusiasm rose to the occasion, and he literally spent the day. Fortunately he had once lived in the West, and the idea appealed to him.

Wooden and pasteboard boxes from the corner grocery were to be covered for the pueblo, but the carpenter advised against using the material which they had been struggling for months to get. However, (he scratched his head) he had some plaster that might do, which he'd gladly contribute. He gave some tools to

the boys, and stood and watched the process of mixing the plaster; and all the while he watched, he kept saying he must go, and continued to stay. When he'd get as far as the door, the children, loath to see such a valuable co-worker depart, would ask another question which would bring him back.

One problem in particular concerned the doors and windows. The holes had been cut in the boxes, but it was difficult to plaster around the openings; so he advised the children to cover the entire outside with plaster, and then to punch it in with a piece of cardboard the exact size

(Continued on page x)

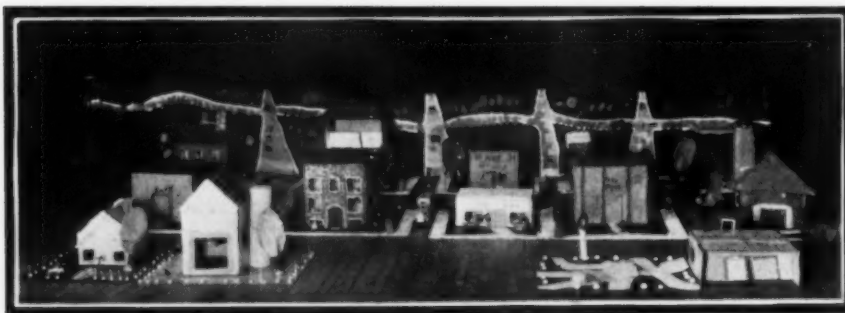


CREATIVE INDIAN WORK DONE BY THE SECOND GRADE CHILDREN OF CREW STREET SCHOOL, ATLANTA, GEORGIA. MISS FANNIN STOKES, TEACHER

Tudor Village

HELEN HARTINGER

TUDOR HALL SCHOOL FOR GIRLS, INDIANAPOLIS, INDIANA



A VIEW OF THE VILLAGE MADE BY THE CHILDREN AT TUDOR HALL SCHOOL FOR GIRLS, INDIANAPOLIS, INDIANA, UNDER THE INSTRUCTION OF HELEN HARTINGER

DID you ever ring the bell on a fire engine or make the screeching siren go oooOOOHHHOOOooo? Did you ever slide down the shining brass pole, held in the arms of a fireman, and land right in the center of an *idea*? It is exciting! It is exhilarating! And it is certainly productive!

The primary department at Tudor Hall School for Girls became charged with new life. It would be fun to make a fire station. It would be fun to make an engine. It would be even more fun to make a house that could be "saved" by the brave firemen. It would be the most fun of all to construct an entire village.

Enthusiasm ran high, ebbed a bit as we realized that with winter almost upon us we could not build out-of-doors, ebbed even more as we disliked the thought of making paper buildings, but reached a

new peak when the use of packing boxes was suggested. Soon cardboard boxes of all descriptions came to school in the arms of wondering mothers and fathers (for some of us are very wee folk despite our six years of living).

Partners were chosen—real business concerns—and the chief architect was consulted only when some baffling architectural problem confronted the young engineers and contractors.

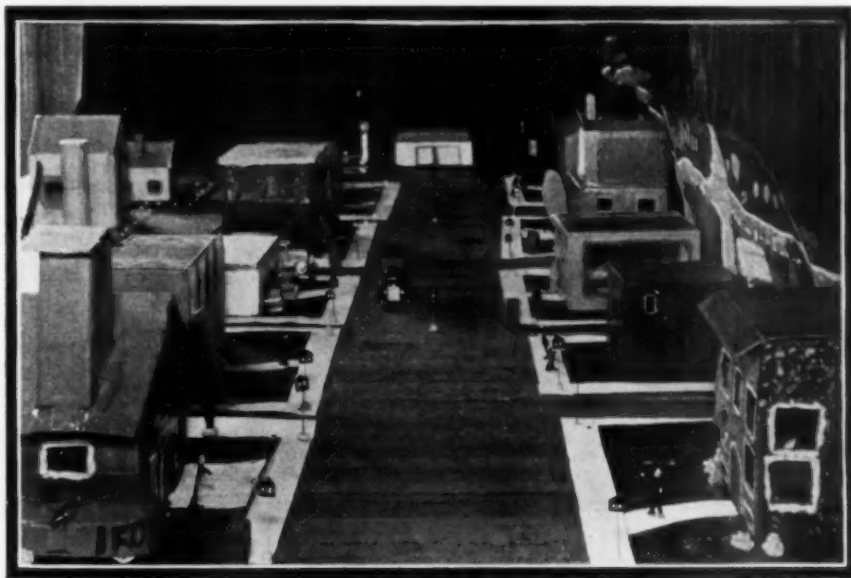
The street scene with its traffic lights to control the toy trucks (the only things not constructed by the children) does not show the very fiery engine that stands outside the fire station ready to dash to any building in the village. Pillars made from cardboard tubing cut in halves adorn the post office, for the Federal building in Indianapolis uses pillars as a main decorative feature. Clay vegetables in

small sixteen-square-fold paper containers are arranged on stands outside the grocery store. The publishing house has small books, wee bits of cardboard covered with colored papers, displayed near the windows. The door of the bank is always open in Tudor village! The farm in the distance is surrounded by a fence, small colored sticks held by clay, and clay animals are to be found in the fields.

On the right side of the street is Tudor Hall. Windows carefully arranged, and walls covered with ivy, show a desire to make the building "just like our school." The cobbler's shop is rather pretentious, but the cobbler was very kind and the large building was a result. The H and H drug store (named for the two children who constructed it) has as a main feature huge windows of cellophane, through which one can see attractive green tables

and chairs and a soda fountain! The solarium is the most important part of the hospital. The colonial house is surrounded by clay shrubbery and cut paper flowers. Port Indianapolis forms a colorful background with its hangar and the airplanes on the landing field.

The other picture shows the buildings as they appeared on the stage the day the children conducted assembly and told of their visits to the real places of business, their resultant work, and sang appropriate songs. The yellow and green farm buildings, red and yellow hangar, red fire station, gray post office, white and green grocery, brown school, and brown bank on the front row; the brown and gray publishing house, brown and yellow cobbler's shop, gray and red drug store, green and white hospital, and red colonial house, represent many happy hours of



A CLOSER VIEW OF THIS PROJECT WHICH WAS THOROUGHLY ENJOYED BY THE PRIMARY CHILDREN OF TUDOR HALL SCHOOL FOR GIRLS. HELEN HARTINGER WAS THE INSTRUCTOR

enameling the buildings in the miniature village.

Along the street are sixteen-square-fold paper mail boxes at convenient corners. Street lamps "light the way at night." These are made of brightly colored sticks, held erect by clay, and topped with black lanterns through which "shine" red and yellow lights. The people of the village are made of pipe cleaners, with wooden beads for heads, and the bodies wrapped with brightly colored yarns. Paper trees with clay bases shelter these citizens and add to the beauty of their lawns.

The background portrays the rest of the village. Painted on wrapping paper,

an elementary lesson in perspective helped to create the illusion of many streets. There is a tree-bordered boulevard in the distance over which appear to travel many automobiles.

From the adult point of view, one can know the fine psychological results of such a project. From a child's point of view it was sheer fun. There was such a variety of activities, drawing of plans, free-hand painting with tempera on the background, work with enamel paints, cutting of paper, measuring, sawing, pasting, and modeling with clay, that days held not a monotonous moment, and that constitutes "real living."



BLOSSOMING ALMOND TREES AND
SHEEP MAKE SPRING SCENERY

Crafts Without Cost

BETTY BROWN JACOBS

CHICAGO, ILLINOIS

WITH budgets for art and craft materials cut to the bone in Chicago, as in other cities suffering from the necessity of economy, some harassed teachers finally gave up craft problems altogether. But a determined group of teachers got together outside of school hours and concentrated on the problem of maintaining craft activities with the materials at hand.

The school cupboard resembled that of Mother Hubbard in its barrenness: charcoal, manila paper, some odds and ends of glue, paste and color alone remained. The children of our district were terribly poor; a survey revealed that more than half of their families were living on public relief. Asking them to purchase the cheapest materials was out of the question; their unpaid teachers could not help them.

Accordingly, we decided to make some samples of craft work outside of school from waste materials and spring them on the children as a surprise. Out of their enthusiasm and wonder that really nice things could be made without money expenditure, we hoped to launch a "Crafts Without Cost Club" which would present a final show of its work to the school at the end of the semester.

Secretly the teachers created samples and on a certain gloomy day when paper work in black and white was getting

really tiresome, presented a group of three objects made entirely from waste materials or those that could be obtained without cost.

There was a rag doll two feet high whose jointed body was made from an old pillow slip stuffed with raveled and cut bits of rags. Suave and smiling with her tinted face of silk stocking on a stuffing and stick foundation wreathed in yarn hair, she made a tremendous hit. Her hair had been raveled from an outworn sweater, her face, tinted with bits of old enamels applied over a water color complexion while the latter was yet damp, gave a clear and charming effect. Her costume was made from good sections of worn-out garments and embellished with bits of ribbon, lace, and small artificial flowers.

Close to the doll in popularity was a hooked rug of a size suitable for a chair seat or cushion. It had a flower design and was made entirely of old silk stockings dyed with colors soaked from crepe paper and other bright scraps of silk. Its background was of burlap obtained from a bag donated by the grocer and had been made on a frame from the end of an orange crate. We later discovered that a bobby hairpin could be substituted for a real hook. It made a neat loop when thrust through the meshes of the burlap and saved the ten cents outlay for a real hook.

We had, too, a lovely lamp whose shade was made from pleated paper sewn to a foundation made from two strong rings of ordinary haywire such as any boy can garner from the dump heap. The circle was wound with store string. The paper used was simply that used for wrapping store parcels. We have covered it with an all-over design of oil crayon (we had a large box of odds and ends of these in the art room), crushed it thoroughly and dipped it in strong coffee to produce a tint of tan marked with a crackle in darker brown. After drying and ironing and oiling with lard, it was again ironed between newspapers, pleated, and sewn to the frame.

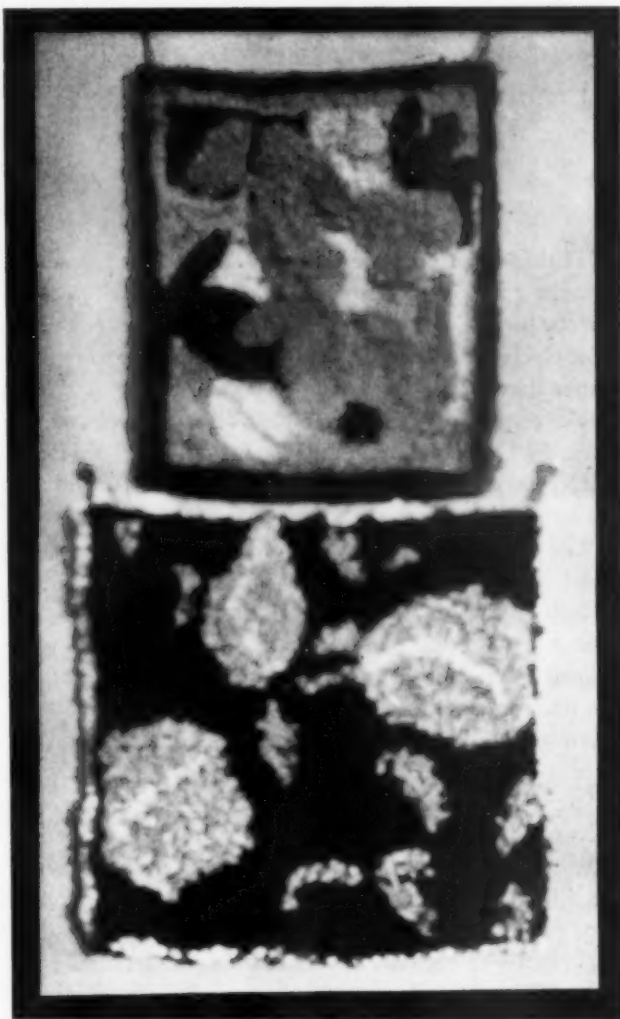
The base of our lamp was made by the following curious but effective method. First we took a small cloth bag and filled it with pebbles. This we arranged upright inside a pickle jar of attractive shape by means of string. Then we took an old light fixture which had a piece of

supply wire attached to its base and a place for the bulb at the top and secured it at the mouth of the bottle with the cord well inside but emerging at the edge of the jar. There was an empty space between these objects and the outside of the bottle. Into this space we poured plaster-of-Paris of which we had a supply on hand. As the plaster expands when setting it breaks the glass, so there is no difficulty in unmolding the finished shape. This we carved in simple relief while it was still damp and tinted it with the same coffee used for the shade.

The enthusiasm of our hitherto discouraged classes knew no bounds. We divided the empty cupboards and assigned stewards to care for the different types of materials collected by the children. A great deal of sprightly barter went on among them as the many craft problems possible from these humble sources developed. Our final show was a gay success and the interesting things carried



ATTRACTIVE DOLLS MADE FROM OLD PILLOW SLIPS AND OTHER SCRAPS WERE ONE OF THE POPULAR "CRAFTS WITHOUT COST" MADE UNDER THE INSTRUCTION OF BETTY BROWN JACOBS, CHICAGO, ILLINOIS



THESE HOOKED RUGS WERE MADE FROM OLD SILK STOCKINGS DYED WITH COLORS SOAKED FROM CREPE PAPER AND OTHER BRIGHT SCRAPS OF SILK. BETTY BROWN JACOBS, CHICAGO, ILLINOIS

by the children into their homes certainly brought new courage and resourcefulness with them.

Besides the articles mentioned and illustrated there were cunning cloth animals, decorative masks, patchwork cushions,

ash trays and candle holders cut from tin cans with tin shears, waste and utility boxes made from cardboard boxes and decorated with cut paper designs, the lovely colored paper being obtained from the bright advertisements in magazines.



Project Dolls

JANET IRENE DOMINO

TEACHER OF ART, NEWARK, NEW JERSEY

I TOLD my primary art classes that we were going to try something different for our project work. We had done quite a bit of clay modeling and found we were rather tired of it. Realizing that project work begins to lack interest if always done in the same manner, I devised a "different way" of making our "people" for our project work.

The following directions are simple and I have found them to be within the understanding of the primary grade child. One need not fear that all dolls of the children will be alike, as measurements are not made with a ruler. The child is asked to use his eye for measuring the wire. Therefore, one finds individual differences in measurements of the dolls.

Materials

Wire—any kind, but flexible enough for little fingers to bend. (Copper wire is very good.)

A pleyer—to cut wire in desired length.

Needle—to stitch parts of costume on.

Directions

1. Take three pieces of wire of equal length (length is optional), and place a mark on one half, using chalk, crayon or pencil for mark. (Figure 1.)

2. Upper portion is divided into one-half, place mark as in Figure 2.

3. Bend the two outer wires on mark. (Figure 3.) This forms the arms of the doll.

4. Curve the center wire for the head down to the top of arms. (Figure 4.) On the Swiss doll, clip off the wire. Leave enough to put acorn on.

5. Use the lower half of the center wire to wrap around the torso. (Figure 5.)

6. Bend the ends of the legs and arms for feet and hands only when doll is completed. (Figure 6.)

THE WOOL DOLL

In starting the wrapping of the wool doll, begin with the end of the arm or leg and work up to the torso. Be sure that the beginning of the wool is caught under. (Figure 1.)

When the strand of wool is finished, knot wool about four inches from the end, split the wool and wind the ends at opposite directions and tie into a knot. (Figures 2 and 3.)

Begin the new wrapping as shown in Figure 1. End it as shown on Figures 2 and 3. Keep work smooth. Use different colors for costumes. Add various colored accessories to complete the costume. Use acorn for head and beret.

These dolls were used for the famous sport in Switzerland. Little dolls in various positions were climbing the mountain, or coming down. Others were spectators.



FIGURES OF RAFFIA FOR A JUNGLE PROJECT WERE MADE BY THE YOUNG PUPILS OF JANET I. DOMINO, TEACHER OF ART, NEWARK, NEW JERSEY

THE RAFFIA DOLL

The raffia doll is made in the same manner as the wool doll. Follow the same directions. Stuff head with paper and cover with raffia. Different colored raffia may be used for various types of people. Brown for Africans, red for Indians, etc. Accessories may be added to complete the doll.

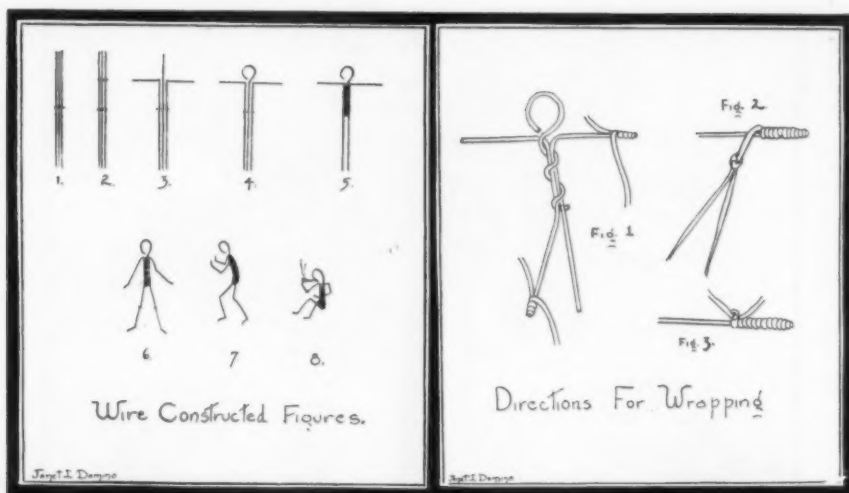
The raffia dolls were used in an African village. The hut was made of raffia as were the palm trees, bushes, and

the alligator. The effect was delightful as well as unusual.

THE PAPER DOLL

This type of doll is adaptable to most any grade.

Paper towels or similar type of paper can be used. Cut paper in narrow strips and paste on wire frame. Continue wrapping until desired proportions are obtained. These dolls have faces tinted



THIS DIAGRAM SHOWS HOW SIMPLE IT IS TO MAKE RAFFIA OR WOOL DOLLS. JANET I. DOMINO, NEWARK, NEW JERSEY



A CREPE PAPER COLONIAL DOLL AND A WOOL SWISS DOLL. JANET I. DOMINO DESCRIBES IN THE ACCOMPANYING ARTICLE JUST HOW TO MAKE THESE CLEVER DOLLS



flesh, and cotton or silk for hair. They are attractively dressed in either crepe paper or material.

These dolls were used in a colonial life project.

It is undeniable that through the use of the construction project we are vitalizing

instruction. It not only enables the individual child to develop specific skills and abilities, but makes the printed or verbal word something "real" to him. Specifically, it aids the child in how "to do" things and also gives him the opportunity "to see" things.

Marionettes

As Worked Out by the Seventh Grade at Decoto Grammar School

MUERL McDERMOTT

TEACHER, DECOTO, CALIFORNIA

THIS spring the seventh grade chose "Marionettes" for their art project. The "Marionette" belongs to the "Puppet" family. "Puppet" means all types of figures, while "Marionette" applies only to those manipulated by strings. Even before we were well started we found it was one of the most fascinating activities we had ever undertaken.

The first step was to choose a simple story from which a play could be made. The children chose the fairy story, "Rumplestiltskin." A fairy story gives an excellent chance to create beautiful scenes. After the play was completed, some began making the marionettes for the play, while others were designing and making stage furniture, properties and backdrops.

We found that the play would give such a limited few the opportunity for manipulating the tiny figures, that we decided to have a vaudeville show also. This gave an unlimited number a chance to create delightful characters. Among

our best loved actors were an accordion street player, a clown, a pianist, and a dancing skeleton. The vaudeville show is inexhaustible in its possibilities.

Teachers have often considered marionettes very hard to make but they are not nearly so difficult as they seem. We made ours in the following manner:

THE HEAD. The child chose the character he intended to portray. He then modeled the head from modeling clay, exaggerating the features to some extent. Two pieces of cardboard that extended above the head and below the neck were inserted behind each ear. The clay head and the cardboard were then greased well on all sides with vaseline.

A creamy mixture of "quick setting" plaster-of-Paris was made and poured over the features. We made sure that it was a good inch thick over the nose and chin. When this had "set" sufficiently, the head was turned over and the plaster-of-Paris was applied to the back of the head. It was allowed to "set" for about two



THIS SHOWS THE MOLD FROM WHICH THE MARIONETTE'S HEAD WAS MADE AND SOME OF THE DETAIL OF THE FINISHED MARIONETTE. MUERL McDERMOTT, DECOTO, CALIFORNIA

hours or until it seemed perfectly hard. The cast was then pried apart. It separated into two perfect halves easily because of the greased head and cardboards. The inside of the cast was given a thin coat of melted paraffin.

Next, paper toweling was cut into strips about one-fourth of an inch wide and soaked for a few minutes in a mixture of paper-hanger's paste. In some cases, the paste was worked into the strips by running them gently through the thumb

and forefinger. After the strips were thoroughly covered with paste, each half of the cast was lined with five layers of the strips. The first layer, which was put over the features, was applied with great care. We made sure that strips were pressed into all the depressions. These took several days to dry. When they were dry, they were lifted from the casts, the edges trimmed, a small piece of wood fitted into the necks, the upper part of the heads filled with kapok and the two halves were

fastened together by a strip of toweling.

They were then painted with oil paints to fit the characters they were to represent. Black-headed pins were used for the pupils of the eyes. Crepe hair was glued onto the head and it was complete.

THE BODY. Before starting the body, each child drew a well-proportioned body on paper to which, from time to time, he measured his marionette. Scraps of soft wood which were easy to whittle were secured from the lumber yard. A piece representing the shoulders was cut out with a coping saw, shaped with a knife, and the edges well sandpapered. Next, the hips were cut out and shaped in the same manner. The shoulders and the hips were joined by a piece of old silk stocking. (This enables the marionette to be more flexible.)

The upper legs were shaped and attached to the body by means of short pieces of leather. The lower leg and foot were cut, shaped, sandpapered, and attached with leather at the knee and ankle.

The arms were made from cloth sewn at the elbows to make them bend easily, and stuffed with only a little kapok. The hands were made of hat wire wrapped with pale peach crepe paper which, when given a coat of paraffin, gave a very life-like effect.

WEIGHTING. The arms were weighted at the wrist with buckshot. The feet were soled with sheet lead. (Weighting is very important.)

THE CONTROLS. They were made like the one described by Tony Sarg in his little book on marionettes.

COSTUMING. After the marionettes were finished, the girls dressed them to

fit the characters, using light-weight fabrics. They secured their ideas from fairy books and from costume fashion sheets.

STRINGING. The final step was the stringing of the tiny figures and securing them to the controls. For the average figure, we found that nine strings were sufficient: two head strings (one on each side attached just back of the ear), two shoulder strings, two hand strings (fas-



AN ACCORDION STREET PLAYER, ONE OF THE MOST POPULAR MARIONETTES AT THE DECOTO GRAMMAR SCHOOL

tened to the middle finger), two knee strings (fastened to the lower part of the upper leg), and one back string (fastened to the center of the hip piece). These strings will enable the operator to make the tiny figure walk, dance, bow, move hands and arms, shake or nod the head, etc.

All of our important characters were made in this manner, but the fairies were made entirely of cloth. They were charming little creatures.

THE STAGE. The stage can easily be made in the manual training shop. We took our dimensions from "Marionettes,

Masks, and Shadows" by Mill and Dunn. We used Christmas tree lights for footlights and two small heat lamps that had been discarded by a doctor, as floods.

True, when we gave our show, there were only ten actual operators, but everyone in the class of forty felt that it was his show for he had contributed something of importance that helped make it a success: (1) the writing of the play; (2) the making of the marionettes; (3) the costuming of the marionettes; (4) scenery, stage furniture, and properties; (5) dramatic and stage technique; (6) poster work; (7) making the programs.



THE STAGE AND SOME OF THE ACTORS AT THE DECOTO GRAMMAR SCHOOL, DECOTO, CALIFORNIA. MUERL MCDERMOTT, TEACHER



How to Make Spool Toys

GERTRUDE LUTZ

CHADRON, NEBRASKA

SPOOL DOLLS

SEVEN large or small spools are necessary; also five buttons with large holes in them. Using a hand drill, make a hole through one spool, crosswise, near the top. Then cut one spool in two and sandpaper off the top of one half for a hat. Paint all seven spools, using water colors—body and arms one color, legs one color, hat another color, and head with collar the color of waist and arms. The hair may be yellow, brown, or black, with a face on one side. Paint black buttons on waist or body part, then string all the spools on macrame cord, using buttons to keep knots from slipping. After the paint is dry, dip the doll into clear varnish once or twice to make a good finish and to keep the paint from rubbing off. Small spools from darning silk make cute dolls.



THE SPOOL DOLL

SPOOL CATS

Seven large or small spools are necessary; also six small round wooden beads with large holes in them. With the hand drill, make holes in two spools, just through one side to the center, making them rather close together and towards end of spool. These are to fasten the legs through. The spool used for head needs a hole drilled clear through the center side. To string these a bent hairpin



THE SPOOL CAT

or a crochet hook is necessary. First put a double loop of macrame cord through one hole in body, with a hook pull it out of



the other hole, then fasten two spools on these strings for legs, using a button to hold each knot from slipping. Do the same to the other part of body and other two legs. Make strings as tight as possible. Then make a knot and put through the head, continuing through two body spools and through six beads for the tail. Make this tight with a knot on the end. Use a hairpin straightened out to help make tail stiff so it will bend up. Cut two ears from black construction paper and glue on sides of head. Using some white poster paint, make a ring around knot where nose is and also around holes in spool at sides for eyes. Tie a piece of string around knot on nose and unravel for whiskers. Then dip the cat into clear varnish once or twice to make it shiny and to keep the paint from rubbing off.

SHADE PULLS AND TOPS

For shade pulls, two spools and four round wooden beads are necessary. Paint spools and beads any color, using water colors, then string on double macrame cord making a knot to hold them together. Leave string long enough to fasten on shade and hang free.

Use large spools for tops, cut in two, and sand down to a point, put wooden meat skewers through for point, sand off, and cut desired length. Then paint one or two colors, using water colors. Dip in varnish. It is sometimes necessary to pad stick with paper when the hole in the spool is too large.

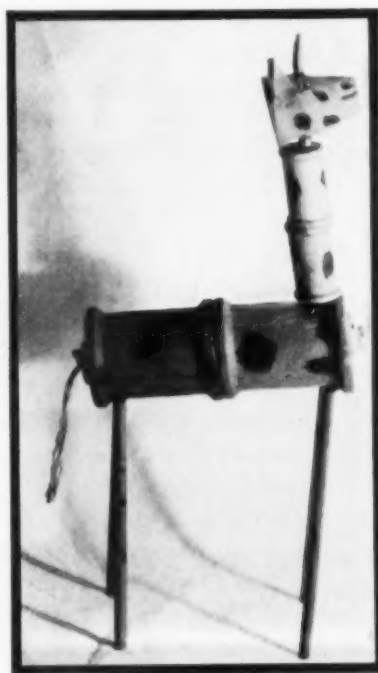
SPOOL GIRAFFES

Two large spools, one medium-sized spool, and two or three tiny spools are

needed. Five sucker sticks, two matches, cut off, two buttons with a piece of cord, and yellow paper complete the materials.

The two large spools have four holes bored for the legs, also one hole in the top of one of them for the neck. The medium sized spool is filed or sanded off to make the nose and has two holes bored at the upper side for the horns, and one on the under side for the neck to go on.

The legs, neck, and head are then glued on. The horns are glued on and ears cut out of yellow paper are glued on behind the horns. A string with two buttons fastens the body together and is knotted. A piece is left hanging at the back for a tail. The giraffe is painted yellow with black spots, dried, and dipped in varnish.



A SPOOL GIRAFFE



SPOOL HORSES

Ten medium-sized spools and two large spools are necessary, also six buttons or button molds. With the hand drill make two holes through each of the large spools rather close together and towards the end of each spool. These are to fasten the legs on, which is done by means of a strong cord drawn through the holes. Two of the smaller spools are used for each leg. For the head take one spool and file or sandpaper off one end for the nose, then with the drill make holes through the spool close to the other end. The neck is made by cutting off a small piece on opposite sides of each end of the remaining spool.

A piece of cord is run through the head

and knotted at one end, then through the neck and down through both sides of one of the large spools between the two holes for the legs and knotted.

The legs are put on by looping a cord through the leg holes (use a bent hairpin to do this), then through the two spools for each leg and through a button or button mold and knotted.

A cord through the large spools lengthwise fastens the horse together. The horse is then painted with water colors, either black, brown, or white, after which it is immersed in clear varnish and dried. Yarn the color of the horse is then pulled apart and glued on for the mane. The tail is tied on over the knotted cord. Eyes and nostrils are painted on last.

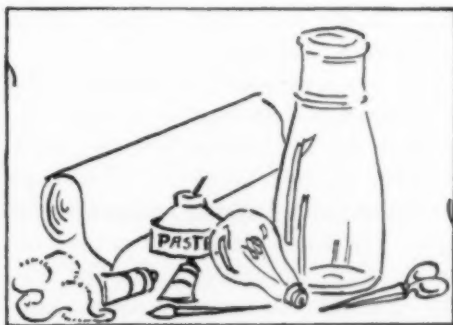
Milk Bottle Dolls

MRS. ETHEL C. THOENEN

WASHINGTON, DISTRICT OF COLUMBIA

DOLLS will come and dolls will go, but there will always be dolls. They have appeared in such varieties of wax, rags, vegetable, flower, paper, china, stone, wood, clothespins, and nails, that one would think they had reached the end of varieties that would please some maiden or some childish heart. But necessity, as usual, is the mother of invention.

I had been asked to care for two little girls for a week. Everything went along beautifully until the fourth day. It was a cold, fall day with plenty of rain. The outdoors had supplied unlimited amusement for the girls, but when the windows



and doors had to be closed and they had to stay inside, the usual question came—"What can we do?" My own daughters were grown. They had given away their



toys until our house was stripped bare of childish treasures.

I was just finishing my lunch dishes, and the question necessitated some kind of an answer. Just then I wiped a pint milk bottle and set it down by the door. Then I picked up an electric light bulb that I intended to throw into the trash box. And my new doll was born. I could even see it dressed, although not so elaborately as we later fashioned them.

We cleared the dining table, gathered together all the milk bottles and light bulbs we could find and placed them down the center of the table. Then we started a tour over the house. We found a little glue and some liquid cement that was much nicer, some colored paper in the Christmas box, bits of colored silk from the scrap box, paper napkins, wrapping and tissue paper, and absorbent cotton. Hunting in the attic I remembered several bottles of show-card paint that one of my daughters had left. We finally arrived back at the dining room table with our collection and scissors. The clock gave us a chase, for we did want to get the dolls dressed before dinner. And time just flew.

The cotton we glued on one side of the bulbs for hair. It was very easily adjusted to any form of coiffure. It might be long, straight, bobbed, or a high pompadour. All were equally easy to make. The faces were then painted on the opposite side of the bulb. The hair was then painted, too. The cotton was absorbent and it took the colors nicely. We made an Indian, Negro, Chinese, Martha Washington, and a flapper.

The Indian's hair we painted in streaks, drawing the brush with the black

paint down firmly, giving the straight effect. The Negro's hair we twisted on the ends while it was wet with paint. This gives the little tight curls. With Martha Washington, it was great fun getting her pompadour. We even hunted up a picture of her to be sure we had it just right. Then we made her a lace cap out of some bits of old lace. The puffs on the side of her dolphin and the lace on her collar, we made of tissue paper.

The dresses were easily made, mostly of paper on which we painted designs representing their respective personages. Some of the dolls were made without arms and some with. One we gave a cape which did away with the arms. We named each doll and called them by their names when speaking of them. It was a glorious afternoon and one we shall always remember.

Since then I have carried this idea out a little more elaborately in the schoolroom and home.

These milk bottle dolls are so substantial and inexpensive and they are realistic enough to satisfy the most imaginative child. They are fully as life-like as rag dolls, and they stand up much better. They can be used most easily as character dolls to illustrate history or literature.

At first the dolls may be quite crude, but they soon become more finished, for the interest grows by leaps and bounds. Quart milk bottles can be used if you have a larger light bulb for the head. For the Anglo-Saxons the faces are painted white, and rouge, lipstick, and eyebrow pencil are used for the features. Be sure to put bits of velvet on "The Royal Family" and calico or gingham



on the "farm folks." I find it most effective to always name each character doll.

Mothers who have kept the child-spirit carrying in their hearts will find bottle-doll story-telling an infinitely delightful occupation with their children. Parties are even given with the bottle-doll characters invited. It provides the most delightful and hilarious time. The little folks will enjoy making and arranging the characters. They will want to re-tell stories about their dolls and they will feel they have actually entered "The En-

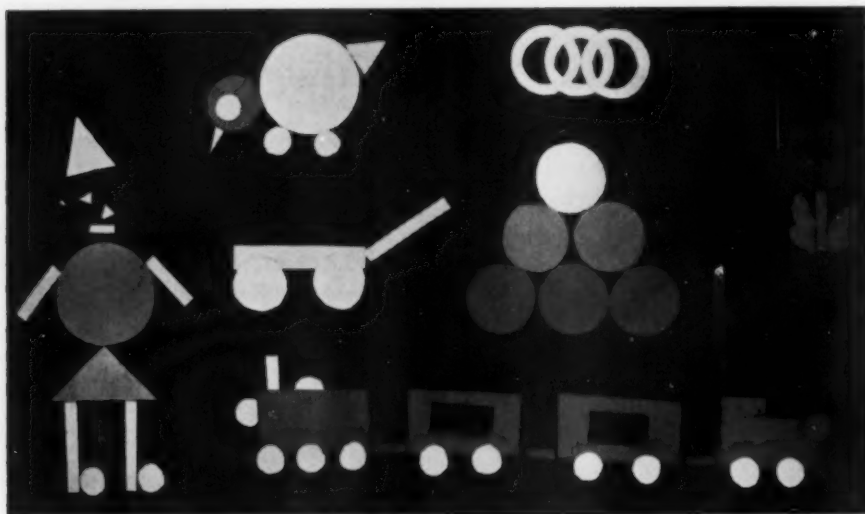
chanted Land," finding new adventures and fresh surprises.

The average attitude of the ordinary child toward bottle dolls is similar to that which he holds toward adults in the world into which he is about to enter. So they appeal to both boys and girls. It is just an interpretation of life personalities and characters that they are hearing and reading about every day.

I have interested children from four to twenty years of age with them, varying the characters to suit the age stories of the children.



THESE ARE THE MAIN THINGS NEEDED FOR THE MILK BOTTLE DOLLS DESCRIBED BY ETHEL C. THOENEN IN THE ACCOMPANYING ARTICLE



FELT PICTURES AND DESIGNS THAT ARE EASY FOR CHILDREN TO MAKE. THELMA RESH, KALAMAZOO, MICHIGAN

New Creative Work with Felt

THELMA RESH

KALAMAZOO, MICHIGAN

FELT is a material that has been used but very little in creative art as yet. It is new! With it entrancing things are to be made! It carries interest in all grades from the kindergarten up. Even nursery school children can use it, and will use it, as soon as it can be introduced.

A felt project need not be expensive either. Children can contribute their mother's old felt hats. An easel can be used for the foundation. For instance, here are my suggestions for an inexpensive piece of equipment (the kind I have).

Buy a piece of black felt to fit your easel board. Tack this firmly in place.

Now, from the old felt hats your children have brought from home, cut large, medium, and small triangles, circles, squares, rings, leaves, strips, oblongs, etc. Place these felt patches in the box on your easel and watch for marvelous results. The felt patches have only to be placed on the black background. They cling in place.

I cannot begin to illustrate my results, but here are some of the more common ones, and this will give you an idea of what interesting things are made.

Some night after school try your own ability—you will enjoy it. I did.

Nella

(continued from page 549)

things might be fired. And people were not always kind; some were careless, some malicious, some cribbed her designs. There were heartbreaking discouragements, but she battled on.

Last year, when an Arts and Crafts Fair was held in Florence, she was, after much persuasion and urging on the part of her friends, induced to offer some of her work. She was sure it was not good enough; it would be refused; she would be ridiculous. What happened was that two of the pieces were bought by important Florentine Societies to be placed in their public offices.

At this year's fair she ventured to enter for prizes, suffering agonies lest she had been overbold. Both her entries got prizes, and the newspaper report made special mention of the "lavori in maiolica di Nella Guarnieri di Fiesole." "I am glad that a prize comes to Fiesole," said Nella, "but for myself I am frightened. It seems too much that my little things should be put before others so beautiful." As she spoke she was caressing the glossy shoulder of a big blue vase with her strong fine artist's hand. "But you like it yourself? You see that it is beautiful?" She flushed and answered shyly, "Yes, it seems beautiful to me because it is mine, but I did not know that anybody else would think so."

When she was asked to give a written permission for the exhibition of her prize pieces in Rome, "Permission," she said, surprised, "but it is their kindness to me. It is for me to give my thanks."

When the Director came from Milan to choose work for the International Exhibition his choice fell on Nella's blue coffee service, the green having already gone to Rome. What a thrill it was when she heard that he wished to see more of her work! Would it be too bold, she asked, to telephone directly to so great a man asking at what hour it would be convenient to him to receive her and the specimens she could show, or ought she to approach him through a subordinate? Reassured as to this, she telephoned, and returned palpitating

WINOLD REISS

announces Art School
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Famous for his paintings of Blackfeet and other American Indians, Mr. Reiss has arranged to establish an art student colony in Glacier National Park this summer, from June 15 to September 15. The Colony will occupy St. Mary's Chalets between Going-to-the-Sun and the Blackfeet reservation. Reservations can be made for one, two or three months. Write today for particulars. Address-Winold Reiss, 108-110 West 16th Street, New York, or A. J. Dickinson, Great Northern Railway Building, St. Paul.

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with excitement to say that he had replied that he would give himself the pleasure of visiting her studio next day if convenient to her.

And so it came about that he alighted under the trees in the piazza, expecting to visit an important lady in a well-equipped studio with an up-to-date electric furnace and all the latest tools. Instead, he found the little restaurant with the oranges in the window, and he climbed the steep narrow stairs, up and up, till he reached Nella's room under the roof, where, among her personal belongings, vases, plaques, cups and saucers, with piles of designs on paper, lay and stood on every bit of furniture. And there, in these modest surroundings, he chose the works of original design and exquisite handling which lately stood before all the nations of the world among the examples of the best that Italy can do.

"Sembra una fiaba," says Nella, "It seems a fairy-tale. I cannot believe that it is I."



How Creative Projects Develop

(continued from page 557)

of the openings. Door jambs and window casings were painted blue in order that no evil might enter the abode. As a surprise, the ladders were made at home and brought to school. According to the custom of Indians, the children had cut one end longer than the other, for everything with the Redmen is distinguished as male and female, the sun and moon, the sides of a ladder, etc.

The pueblo was finally finished, but it looked deserted; so they proposed to add people; and the pot began to boil and bubble again. The class stewed while old pieces of oilcloth were being brought from home to protect the tables from the clay. They wanted Chi-wee and Loki and all the friends they had read about; but though the spirit and the teacher were willing, the skill to produce them was weak. They played with the clay and did nothing for days but make jars and balls and pancakes, the natural reaction, of course, for beginners in the medium; but time was pressing. So the teacher showed them an

easy way of making figures, and at last the first woman, with perhaps all the defects and shortcomings of Eve herself, was produced. True to type she was immediately painted and bedecked with dregs of tempera discarded by an upper grade and colored with paste brushes and then the modeling went forward with a will.

Strings of peppers were made of strips of red, green, yellow, and orange paper strung on black thread; and a water-jar was made of a tiny gourd; then the pueblo looked as if it were inhabited. A cactus planted on the sand began to bud and grow, and life on the desert now became an assured fact.

Figures were added from time to time, and the characters began to take on personality in the imagination of the children. As the story was being read, they would touch a certain spot on the sandtable and say, "Miss Stokes, that happened right here, didn't it?" They showed visitors the little room on the right where Chi-wee and her mother lived when they were poor, and the big room on the left where they moved after she married again. The figures in the foreground at which the child is so tenderly looking are those of Chi-wee and Loki and Ba-Ba the goat.

There were no tools for modeling except the wooden paddles used by the doctor for compressing the tongue. The children sharpened the ends and cut the teeth. There were no models except the first man made by the teacher. Every figure was a creation unto itself, cut out of a pancake slab and bent into shape.

And when the pueblo village was finished, with its colorful people weaving rugs and tanning skins, it was a project of which any teacher might well be proud; and it was certainly full of import for those who have nothing with which to start but a wonderful faculty for inspiration.

NOTE. The teacher of this project wishes it understood that the Indian drawings displayed above the pueblo are not considered by her as typical examples of the work of a second grade child; but geniuses do sometimes happen opportunely. This child is overaged and unable to do any other type of work. She is remarkably talented, and copied the designs done by the Indians of the Southwest.

xi It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

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Portrait by Oberhardt.

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Marlboro, N.Y. Jan 4/34

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Recently I was asked by a friend to try the Kimberly drawing pencils on my work as a type designer. While I have not had occasion to try all of the 17 degrees provided, the other kind please me very much, and I am glad to please. I think the Kimberly as good as a drawing pencil as I have ever used. I like its smoothness and especially, that it will erase clean without smudging.

Fred W. Goudy

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(This advertisement is set entirely in type faces designed by Mr. Goudy.)

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Teachers' Exchange Bureau

Notes on advertising and educational
literature for Art Teachers' use

In this column will be found from time to time short notes about advertising and educational literature which may be used in the art classroom as an aid in teaching. Great care is being given to the preparation of modern advertising and educational pieces, in design, color, typography, art work, etc. Much of this material is well adapted for correlation work in the art class. Readers may secure copies of the items mentioned, as long as the supply lasts, without cost except as otherwise indicated, by writing to Teachers' Exchange Bureau, The School Arts Magazine, 101 Printers Bldg., Worcester, Mass. and enclosing a 3-cent stamp for each request.



THE UNIVERSITY PRINTS catalog should be filed in every school. It is a directory to most of the world's art subjects; it is arranged so that one can find the available pictures of each school—as European architecture, Greek and Roman sculpture, Medieval art, art of the Netherlands, etc. There are other valuable features about this catalog which will reveal themselves when you receive the copy. Seldom have we seen a more fascinating stockroom than that in University Prints with its thousands of black and white, and color prints, neatly arranged for immediate selection and delivery.



Literally G. & C. MERIAM COMPANY "have the last word" when applied to dictionaries. They publish other books, too, which supplement the major publication. "Picturesque Word Origins" is one of them. Where do our common words come from? How were they originated? This book tells just that in regard to many words. Descending to the language of the street, this book might well be classified as an "appetizer" or a "cocktail," for it is in reality an introductory course in word origins leading up to the complete menu as found in Webster's New International Dictionary. "Picturesque Word Origins" is well worth the \$1.50 which must be sent with your order.



Here's another helpful service which art teachers will appreciate. The SPENCERIAN PEN COMPANY is advertising "Little Lessons in Pen Drawing," by Arthur L. Guptill, author of "Freehand Drawing Self-taught" and other books. These "little lessons," which are appearing each month in the advertising section of this magazine, have been reproduced in larger form, assembled in a set of eight lessons, and wired together. These sets are for free distribution to all art teachers asking for them. Just tell THE SCHOOL ARTS MAGAZINE you wish Arthur Guptill's "little lessons," and they will come right along.